

PERFECT



—Say the crowds, it's just the kind of picture we like. So timely, too!

—Says the Empire pay-box. We've been breaking records for a solid week now, and there's no sign of it slackening!

—Says Leo. The first M-G-M London film has turned out a huge success. Mr. Donat has never been in better form. Happy Days!

ROBERT
DONAT

LEO'S FRIENDLIEST HIT

Perfect Strangers

DEBORAH KERR • GLYNIS JOHNS • ANN TODD
ROLAND CULVER • Screen play by CLEMENCE DANE
and ANTHONY PELISSIER • Produced and Directed
by ALEXANDER KORDA • An M-G-M LONDON FILM

STRANGERS

SECOND BIG EMPIRE WEEK STARTS TODAY!



ELLA RAINES, co-stars with GEORGE SANDERS and GERALDINE FITZGERALD in Universal's The Strange Affair of "UNCLE HARRY," which G.F.D. will trade show on September 13

NEW TAX CAMPAIGN STARTING

A CAMPAIGN to secure, at the earliest possible moment, a reduction of Entertainments Tax on kinema seats is likely to be undertaken as a result of a meeting held yesterday of the C.E.A. Entertainments Tax Committee.

Slackening of work in many centres has resulted in less spending money, and already kinema receipts in a number of districts have decreased.

This means that the present rates of Entertainments Tax, which in prosperous times could be borne without undue hardships in busy centres, now assumes much more serious proportions. This is due to there being a much smaller balance remaining after the tax has been deducted, in some cases insufficient to cover overhead expenses.

Approach to the Chancellor of the Exchequer to set out the difficulties, which the situation presents in industrial areas, was advocated at the meeting which will prepare a report for submission to the C.E.A. General Council at its meeting next Wednesday.

A new Budget will be introduced in October when it is hoped that reductions in various forms of taxation will be announced.

Production Code Agreement: "Fanny" And "Henry V" are Now Passed by Hays Office

"NO WISH TO BAR BRITISH FILMS"

By W. H. Mooring, "Kine." Hollywood Correspondent

DECISIONS of great importance to British film producers have been arrived at after protracted discussions between J. Arthur Rank's Hollywood representative and the Hays Office.

I can now reveal that following talks between William Burnside, Rank's Hollywood representative, and Joseph I. Breen, director of the Production Code Administration of the Hays Office, the Hays Office has accepted "Fanny by Gaslight" and "Henry V" for American release after a minimum of cuts have been made.

It is estimated that Rank can now expect at least a profit of 500,000 to 750,000 dollars on the U.S. release of "Fanny" alone.

Altogether, the result of the co-operative talks has saved Rank a fortune. The Hays Office has indicated, however, that this acceptance of words to which objection is plainly stated in the Production Code, must not be permitted to encourage other producers to introduce the same words with "improper or blasphemous connotations."

Another reason for this change of attitude is that Rank has now begun to submit all his scripts, Continued on page 45

Film Unit's War Losses

18 MEN KILLED IN ACTION

IT can now be revealed that 18 members of the Army Film Unit were killed on active service during the war.

They are: Major G. Keen (director), Capt. H. Rignold (photographer), Lieut. J. Murray (photographer), Lieut. Davis (photographer).

Photographers: Sgt. Crapper, Sgt. Martin, Sgt. MacAndrews, Sgt. Smith, Sgt. R. Day, Sgt. Coleman, Sgt. H. Ames, Sgt. W. N. Claque, Sgt. A. G. Gross, Sgt. D. H. Robinson, Sgt. R. V. Watkins.

Pte. Ford (clerk), Dvr. McGee, and Pte. Rose (developer).

The KINE is now preparing the Industry's Roll of Honour. All firms connected in any way with the business are invited to send particulars of members of their staff killed during the war direct to the KINE offices, 93, Long Acre, London, W.C.2.

U.S. TO FREE STOCK EXPORT

The U.S. Government, states a KINE cable from New York, is expected to lift all controls on the export of base raw stock some time in October.

This is a considerable improvement in the raw stock position. It was not expected that export controls could be removed before the end of the year.

G.-B. WITHDRAWS UNITED P.T. DEBENTURE GUARANTEE

By "Kine." City Editor

DRASTIC reconstruction of United Picture Theatres appears imminent. During the past ten years interest and sinking fund in respect of the company's £400,000 3½ per cent. first mortgage debenture stock has been guaranteed by the managers, Gaumont-British Picture Corporation.

But this guarantee expired at the close of the year 1944.

Mark Ostrer, chairman and managing director, speaking at the 16th annual meeting on Tuesday, stated that £147,327 of the nominal amount of this stock has been redeemed, aided by the guarantee of the managers.

Early Interest

At the request of the directors, Gaumont-British had agreed to provide any sum required by the company to enable it to meet interest on the stock for the first half of 1945.

Although he stated that the trading profits for the current year are better, he warned shareholders that it may not be possible for the company to meet the interest and sinking fund payments for the full year out of its own resources.

An additional burden on the company, Ostrer revealed, was that

the annual charge for management has not been waived this year by the managers, as was the case in respect of the two preceding years.

Deferred repairs are not sufficiently high to provide for the cost of repairs, and the general upkeep of the kinema properties necessarily deferred during the war.

On top of this, the auditors recall that the company's freehold and leasehold kinemas (valued in the balance sheet at £678,342) were offered for sale by tender in 1934.

Kinemas' Value

"From the offers received," state the auditors, "It would appear that the amount at which these kinemas (some of which are closed to the public) stand in the balance sheet is greatly in excess of their true value." They also query the ade-

Continued on page 45

PENLEY TO MANAGE THE EMPIRE

S. ECKMAN, Jr., announces the appointment of Charles Penley as general manager of the Empire, Leicester Square, and the Ritz.

J. S. Morgan, who has carried on the management during the past very difficult years, resumes his former position of chief engineer, and will also be chief engineer of all other M-G-M properties, thus continuing unbroken his 26 years' association with the firm.

Charles Penley was general manager of all Paramount theatres in Great Britain and Ireland up to 1938. When this war came, he rejoined the R.A.F. and was one of the little band of last-war pilots who grew into the Departments of Aircraft Safety and Air-Sea Rescue. He served as a Flying Control Officer, also as liaison with the U.S. Eighth Army Air Force.

Summonses Withdrawn

After hearing the explanation put forward on behalf of a Scottish kinema proprietor in reply to summonses for failing to furnish returns to the Board of Trade under the film quota regulations within the prescribed period, Frank Powell, the Clerkenwell Magistrate, suggested that the prosecution should be withdrawn. Darra-cott Seymour, solicitor for the Board of Trade, agreed.

The summonses were taken out against the Glebe Cinema Co., of Langdykeside, Lesmahagow, Lanarkshire, in respect of the Glebe and the Regal, Muirkirk, Ayrshire.

World Events

on

BRITISH
MOVIETONE
NEWS

KINEMATOGRAPH WEEKLY

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The Right Moment

THE possibility of an autumn Budget has set the Industry a-fire again with a determination to campaign for some relief of the Entertainment Tax.

Now, certainly, is the time. Just before the General Election the branches and C.E.A. headquarters were becoming geared up to a national campaign which was engulfed in major political issues, although some valuable local canvassing was done.

But now the Government has changed, and the film Industry knows with whom it has to deal and what competitors it has to face in any attempt to get its own particular business attended to.

Some people may well think that with all the tremendous issues which are now claiming Government attention, the Industry's case for tax relief may be considered of small moment—we disagree.

For, in the early post-war years, there will always be immense problems before the Government, and the best time to strike in any campaign, whatever the subject, is immediately.

Other industries, possibly less justified in their causes, will be canvassing their cases. The film Industry should have no hesitation in pressing its claims now.

Line on Lend-Lease

THERE are times when silence is the better part of discretion, and "wait and see," instead of a political cliché, becomes a wise policy.

This is particularly true in respect of the current question of Lend-Lease. This is the heated topic of the hour. What does its cessation mean to the British film Industry? How shall we feel the draught? And so on.

Last week the KINE. analysed the situations and stated the possibilities. Its observations were based on information from authoritative sources. It indicated probable lines of effect. That is all anyone can do at the moment.

The wise man will keep his own counsel. Jumping to conclusions is folly—certainly to such conclusions as the assumption that credits will be re-frozen, which was rumoured without any authority last week.

Long Shots

AFTER the August break, the C.E.A. branches are resuming their meetings; in fact, Birmingham has already held its first autumn session, which we are unable to report this week, as the official "hand-out" has not reached us in time.

Birmingham is one of the few branches that does not admit reporters, consequently, we are denied the expeditious methods of the Press in obtaining the news.

Surely, it is time accredited Trade Press representatives were admitted to all these meetings? Particularly as relations with the Press in other branches are extremely cordial, as Portsmouth's tribute to our E. J. Didymus, on our 2,000th birthday, proves.

ALEXANDER KORDA is off to New York, and thence to Hollywood this week. There he will consult with Nicholas Schenk and Louis B. Mayer on the subject of the future productions and destiny of M-G-M-British.

Korda, whose films, if some of them started shakily at the box-office, are all long-term money-spinners, will have a lot to say about British screen tastes, and since his recent little-publicised visit to Occupied Europe, will be able to add something about the possibilities there.

ARTHUR RANK is now setting off for his postponed visit to Field-Marshal Montgomery, as the beginning of a holiday, I imagine; for, although he doesn't expect to stay long in Germany, he is taking a couple of weeks off.

If anyone in this Industry has earned a holiday, it is Rank; and he'll probably find a spot of relaxation in a shooting trip, a sport to which he is addicted.

BACK from the Services is John Myers, for some years in the R.A.F. Myers is now busy re-organising the many publicity departments in the various Arthur Rank film organisations.

Working from Production facilities, he is officially directing all Rank publicity except the circuit publicity of Odeon and G.B.

This gives him by far the most spectacular and most responsible job of public relations that has ever been conducted in the British film Industry. He has to be more than a publicist, he has to be the crusader—a man prepared to cry the virtues of British films in every market in the world.

I KNOW of no one with more enthusiasm for the job and no one more calculated to make an outstanding success of it.

Myers has some of Arthur Rank's own deep conviction about the future of British pictures and an extensive knowledge of how to publicise them in the right way.

He is a man who believes in quality rather than quantity.

Before the war, of course, he was Alex. Korda's head publicist and

after that formed a company of his own when he handled pictures like "Pygmalion."

AN unexpected visitor at last Friday's meeting of the Liverpool Cinematurians was W. R. Fuller, general secretary of the C.E.A. He was on his way back from Northern Ireland and finished the day at the Trade's victory celebration dance.

Three hundred and seventy tickets were sold for this dance at a guinea each, and the large net profit is to be divided between three charities, one of them the C.T.B.F. The dance was a big success, the result of excellent teamwork on the part of the organisers.

THE KINE. hopes to carry next week a full report of the debate between E. H. Whittell and Dennis C. Walls on the subject of showmanship, which the Manchester Cinematurians are organising.

The controversy started by Whittell continues as strongly as ever, and shows no signs of slackening. It looks as though we shall have to regard the debate as the final word—on both sides—and thereafter call the matter closed.

JAMES FITZPATRICK, who has said farewell on the screen to so many remote places in the world, is now saying it to the British Isles and also to travelogue production.

He has finished the series he came to this country to make, and is delighted with the co-operation he received from everyone he had to contact for the purpose. Now he is returning to America, where, after a 17 years' association, he is leaving M-G-M to become a feature film producer for Republic.

ONCE more a Sexton Blake thriller, "The Echo Murders," has been labelled with an "A" certificate. This will infuriate some thousands of schoolboys as well as the many exhibitors who regard these thrillers as first-class fare for their younger patrons.

I know that Anglo-American make these Sexton Blake shockers with plenty of thought for the juvenile filmgoers, and it must be very galling to them to find the result handicapped by the unnecessary "A" certificate.

I hope the proposed deputation to the Board of Censors will remember these films when they state their case.

HISTORY was made, in a social way, at the premiere of "Perfect Strangers," when the Korda-M-G-M comedy of a war time marriage readjustment was unreel to a galaxy of titles, Trade personalities and Service people.

It was because dress suits appeared for the first time since peace arrived. Not many, it is true, were present, but there was quite a noticeable effect of black and white, and I observed that several members of the promoting

companies, from Sam Eckman down, were wearing them. Is this a sign of the new times?

AS for the rest, it was entirely pre-war in character—a politely, eagerly enthusiastic audience, and a quite sumptuous reception in the circle lounge of the Empire after the show.

There was apparently unlimited liquor (hard) and a wide variety of snack food. One wondered what the happily twittering little Wrens invited thought of it. Anyway, a pleasantly nostalgic time was had by all.

RICHARD DE ROCHEMONT, producer of the March of Time, has been made an officer of the Legion of Honour by the French Government in recognition of his services to France.

He was president of the France for Ever Association in the U.S.A., and for many years has widely written and lectured in the cause of France.

A banquet was held in Paris at the Maison des Alliés on August 31, when de Rochemont received his decoration.

THERE is no sense in beating about the past. Our recent 2,000th issue stirred up two items in the post bag. It produced a lot of letters from nice people saying nice things about the paper. Secondly, it produced a number of notes from old readers in the business who were able to offer us copies of KINE, dating back to the last war, to make up our files, moth-eaten by air raids.

One such veteran is Edward Pittingale, now manager of the Odeon, Colwyn Bay, who mentioned proudly that he had a three-column write-up in 1921.

It means something when a showman will remember a mention 24 years later . . .

THE KINE. is losing one of its new contributors, Edward O'Henry, who has been editing our music notes, and who is now leaving the G.B. circuit to go back to Jersey, from which pleasant isle he escaped in 1940.

O'Henry has been one of the officials of the Association of Theatre Organists of which he has been secretary. He is a real live wire, never short of anything to say, and he will be a loss to the Association.

Naturally, he will not be able to continue casting an eye over our little-publicised but very musical feature, but technical colleague James Benson expects to retain him as a contributor to the monthly IDEAL KINEMA.

THE Department of Public Relations and Fine Prose. I have frequently quoted some of the rare gems from the Industry Press broadsides and feel that they might have the effect of improving some of the handouts.

So, sorrowfully, I have to record that one noted dope writer this week sent us a powerful master piece in which the word "tiny" was steadily spelled "tiney."

THE STROLLERS

Close-Ups by SCREENCOMBER

A CERTAIN Thomas Gray, of Washington, has been suggesting that films should be shown through a hole in the floor on to the ceiling, then, lying flat on your back, you could go to sleep if the films tired you.

This is a direct reversal of our own idea to show films on to the ground, through a bowler hat, fitted to the ceiling, with the audience suspended by the feet from strap hangers—the idea being that no matter how boring the picture, the audience would be so uncomfortable that they just could not go to sleep.

This would not apply in the case of film critics, who have gone through a strict Commando training as a result of which they can sleep through any picture.

But why, you may ask, the bowler hat? Simply so that some of our British stars can make their emotions felt.

Protest

Sir,—As the highly respected trousers of one of our leading British comedians I must strongly object to the outrageous suggestion in your column last week that trousers should be put on instead of taken off. The idea is so revolutionary that I can only suspect you of anarchistic tendencies, and, dammit, sir, I might even believe you capable of returning the present Labour Government to power!

For years I have been taken off, as was also my father and my grandfather before that. Who are you to interfere with tradition? Or are you the type that plays cricket with a soft ball? Perhaps you would also like to abolish the red nose or jokes about mother-in-laws, seaside landladies and bloaters and put the British comedy producer right out of business?

No, sir; we trousers are proud of our long service in the business of taking off, and were your suggestion adopted it would be a blow at the very seat of democracy. I would like to see a pair of trousers floating proudly, mast high in the breeze, at the head of every victory procession, as a symbol of the great work we have put in for the morale of the war workers and the Forces.

I am, your indignant servant,
PAIROFPANTS.

Out of Hand

WE read that a well-known and popular film executive is disappointed that his son should have become "a patron of 'arty' films almost exclusively."

Well, the lad's grown up now and there's not much father can do about it.

Strong steps should have been taken in his youth. No doubt, when normal boys were out behind the tool shed smoking pieces of brown paper he spent his time hiding from the parental wrath, surreptitiously reading Caroline Le Jeune's *Observer* column.

During the war 330 cinemas were destroyed in enemy raids. Among the exhibitors who suffered most by the war were those in Bomb Alley. Not only was South East England the most frequently bombed area, but evacuation deprived the coastal towns from Bournemouth to Yarmouth of as many as eighty or ninety per cent. of their populations. In this article a cinema owner voices the opinion of many exhibitors, suggests a plan for rehabilitation, and says:

Bomb Alley Exhibitors Deserve a Square Deal in Reconstruction

By
REGINALD V. CROW,
*Ramsgate Independent
Exhibitor and an Ex-
President of the C.E.A.*

NOW that the war is over we can look back on the past six years and assess our position. As a great industry we have a lot of which to be proud: we have come out of the war with our prestige higher than it has ever been before.

But prestige alone is no good to the independent exhibitor who saw his cinema destroyed by fire bomb or "doodle bug" and the trade has lost 330 of its cinemas as a result of the war, with a further 230 remaining closed for want of war damage repairs.

That represents a diminished seating capacity of about 200,000.

We are faced with serious problems of rehabilitation for, while many areas in the country (particularly up north) have experienced a wartime box-office "boom"—and despite the vicious height of Entertainment Tax and E.P.T. they did very well—exhibitors in South-East England and other heavily bombed areas have seen their livelihoods shrink. And now they can see no hope of early rehabilitation.

What happened in Dover, Folkestone, Ramsgate, Margate and Broadstairs is typical of the destruction that has been done in many towns between Bournemouth and Hull. It has been a hard fight for exhibitors in Eastbourne, Hastings, Canterbury, Clacton, and Yarmouth.

I HAD to close three out of four of my houses in 1940, namely, the Palace (a live show), Pavilion, and the Picture House, all in Ramsgate. I managed to keep the King's open to serve a population of 6,000 instead of the normal 35,000.

We were lucky if we had 2,000 patrons a week. Unlike some hit-and-run raid areas we had no large numbers of soldiers to keep us going, and the subsequent shelling, which often forced us to stop the show, was no great encouragement to our audiences either!

My box-office receipts were not enough to cover the expenses attached to my three out-of-use theatres. Like many of my colleagues I was running at a loss.

But all my theatres are intact, even if they are in a poor state of repair.

Margate was less fortunate, be-

cause its two "supers"—Regal (Odeon) and Astoria (A.B.C.), representing some 2,500 seats—were completely destroyed. Dreamland, an Iles house, is closed, it stands in the midst of a severely "blitzed" area. Only the Plaza, Lou Morris' 400-seater, and the Parade, about 600 seats, are now open.

The Royalty was destroyed in Broadstairs, but R. Salt still has his 600-seater Picture House.

MY three independent friends in Deal kept running—with the help of the military. But their cinemas, like many others, badly need repairs.

The three Dover circuit houses kept running—just. It was no fun operating any cinema in the nearest town to the enemy's coast.

Two cinemas were badly damaged at Canterbury, but they are

Re-issue from the "KINE."

CONTINUING our research into the Industry's post-Great War (1914) reconstruction, we read in the *KINE*, editorial notes on November 21, 1918:

Though the trade's reconstruction problem will be mainly to adapt itself to the changing conditions of the nation, it will have one or two special difficulties of its own.

One of them may well be to avoid being dragged into the political arena.

The remarkable propaganda value of the cinema films has been too plainly demonstrated of late to have escaped the keen eyes of the party managers.

Under one pretext or another the cine manager may find himself asked to aid in the electioneering of all kinds of politicians. It is improbable that the request will be an open one in most cases.

The manager needs wide-open eyes and a large fund of scepticism at the present moment."

managing to put on a show again now. Three of the Folkestone houses kept open all through the war—but the Playhouse was closed for a time.

For six years we struggled on, often running at a loss, never running at a profit. In some towns a moratorium relieved us from the burden of rates, and there was a tribunal set up to deal with civil debts: but all our back rates, all our debts, have to be paid soon.

During these six years the renters showed no discrimination in their rentals. I know of north country towns where a flat rate has been paid of £3 and where the gross weekly takings for the programme have been £300. Those towns were granted these favourable terms often as long ago as the silent days because of their small population: but during the war they have been packed to capacity.

The only help we have had from the renters has been the adoption of the sliding scale method of percentage charges, which I helped to introduce. If we had three bad days from air raids, then the renter reduced his percentage terms. That prevented us from losing heavily; but we gained nothing.

It was not until a few weeks ago that South East England regained its lost population. Now we are filled with holiday makers. We can welcome them only to cinemas that look as dowdy inside as they do outside.

But the position is more serious than this.

Margate has now only two cinemas—small ones. The Corporation's Winter Garden is no more. There is so little entertainment for visitors that they are coming over to Ramsgate by the hundred to try to get into our places of entertainment.

IF this goes on for more than one holiday season, Margate as a holiday resort will lose much of its popularity. In fact, unless South East England can hurry up and put its entertainment business back on its feet, in 1947 and 1948 very many of its would-be visitors will spend their holidays in the up-to-the-minute world of entertainment up north.

There is hardly a cinema in bomb alley that does not want some kind of redecoration or repair. There are many East Coast houses that cannot open until a certain amount of repairs have been done, and quite a number of towns (Margate in particular) are in urgent need of new buildings.

Unless the hard hit independent exhibitor can be assured three good seasons at the box-office, no

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Gary Cooper and Loretta Young are co-starred in International's **ALONG CAME JONES**

G.F.D. LIVERPOOL MANAGER RESIGNS

L. Blond, manager of Liverpool branch of G.F.D., has resigned and left the film trade. He is succeeded by Arthur Levy, who has been transferred from the Cardiff branch.

L. Blond has been in the film trade for 25 years, had served with three companies—European Motion Picture Co., Universal Pictures, and latterly G.F.D.

He started his career with European as short products representative in Birmingham, and came to Liverpool in 1930 as branch manager for Universal, subsequently continuing as branch manager for Universal.

Blackburn Watch Committee has agreed to receive a deputation of local kinema licensees to discuss the Sunday opening of kinemas. Previous applications to open have been turned down.

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"WE DON'T WANT SYMPATHY. WE NEED PRACTICAL HELP" SAYS CROW

small number will find themselves out of business.

We in the "blitzed" areas—and this includes Coventry, Bath and Bristol—must have some form of priority in rehabilitation. We've earned it!

There are two lines of action that should be put into operation at once by the C.E.A.

First, we should approach the the necessary Government departments to obtain permission for repairs to be made to kinemas as soon as possible. A C.E.A. committee could be set up. This committee could see that any material and labour, when it is released by the Government for kinema repairs, is directed to those kinemas in more urgent need of repairs.

It would be a great injustice if a kinema in a "boom" town was permitted labour and material to add to its decorative effects while a "blitzed" house went unattended.

Exhibitors realise more than anyone the urgent demands for homes

for the people. But at times one wonders if the authorities realises the vital part the kinema plays in our national life.

Secondly, the C.E.A. should do everything possible to bring about a more equitable form of film hire arrangements. There is no reason why South East England exhibitors should not be allowed reduction in film hire, even if it means that the balance has to be met by more prosperous parts of the country. That is my view.

Less fortunate exhibitors would like to feel that our large equipment dealers will give them priority on new supplies of seating, carpeting, rubber upholstery and all types of furniture as they become available.

We have come out of the darkness of 1939 to 1944 into the light of 1945. Many of us, after twenty or thirty years in the trade, have got to start all over again from scratch. It's going to be a hard fight—a fight against time. We don't need sympathy. We need practical help.

France—U.S. Film Agreement In Sight, Says Washington

THE film trade dispute between the United States and France is expected to be worked out satisfactorily within the next fortnight following General de Gaulle's visit to Washington (says a KINE. cable from Washington). A number of conferences between U.S. and French economists have been held, and the Americans have made it plain that they regard the "slighting" of Hollywood films in France as an unfriendly gesture.

The differences arose from a new scheme of quota adapted to replace the former contingent plan. The proposals imposed upon exhibitors, the requirement to screen each quarter a minimum number of French films. One report suggested that the quota might be on the basis of eight French films to five foreign productions.

A decree adopted by the Council of Ministers has dissolved the former C.O.I.C. organisation substituting for it L'Office Professionnel du Cinema on the committee of reference all branches of the industry are represented.

Since the liberation of France 56 films have been put in hand, 30 of these since June 1 of this year. A number of documentaries are also in production.

On August 15, thirty-two films were either finished or in the cutting stage, with thirty being produced in studios or on location.

STOLL DIVIDENDS INCREASED

A NUMBER of subsidiaries of the Stoll Theatres group are making considerable increased dividend payments. Chatham Empire is paying a total of 55 per cent., against a previous distribution of 5 per cent. Manchester Hippodrome is doubling its payment at 30 per cent., and Hackney and Shepherd's Bush Empires is increasing its dividend by 15 per cent. to 25 per cent.

CURRENCY RESTRICTION PROBLEMS

Currency restrictions in a number of European countries are seriously limiting the export of films.

A demand for British films in Holland, Denmark, Norway and Belgium can only be partly satisfied until the economics of those countries have been sufficiently clarified to enable payments to be made to the countries of supply.

The situation in France is by no means clear. The Board of Trade on Monday issued the following uninforming statement under the heading of "British Film Avenues in France."

"In order to dispel misunderstanding the Board of Trade wishes to make it clear that the extent, if any, to which the French financial authorities would be prepared at present to allow film remittances to be transferred to the United Kingdom under the Exchange Control arrangement is still uncertain."

The Export Credits Guarantees scheme, by which exporters can insure against loss is considered by film exporters to be too expensive in its operation to justify participation in the scheme.

BONAS, U.A.'s LONDON BRANCH MANAGER

Peter Bonas, U.A.'s London branch manager, died over the week-end following a long illness resulting from injuries received while serving in the Royal Navy from which he was invalided out in 1941.

He was cremated on Tuesday afternoon at Golders Green Crematorium and the regard in which the industry held him was shown by the very large number of friends, representative of all sections of the business, who attended the funeral.

Peter, who was 30 years of age, was one of the most sympathetic personalities in the industry.

He had been with U.A. for 10 years and earned the respect and esteem of all his colleagues. His death is felt by all of them as a real personal loss. He leaves a wife and parents.

CINEMA CLUB HAS GOLF TOURNAMENT

The members of the Cinema Club, Glasgow, had their first golf outing since the war on Sunday, through the courtesy of the Globber Golf Club, Milngavie.

Sixteen members took part. The winners were McKenzie, of G.F.D., with a net score of 66, and Harry Copeland, with a net score of 70.

The sweepstake was won by Jack Breckenridge with a net score of 78.

Willie Carlas undertook the secretarial duties.



Anita Louise as she appears in Columbia's **THE FIGHTING GUARDSMAN**

Paramount Has A Theatre "Telecaster"

"Kine." Cable from "Motion Picture Daily," New York

PARAMOUNT PICTURES is developing a theatre tele-caster which receives, develops and projects films independently of theatre projector.

THE GOVERNMENT is making a 600-reeler, 5,000,000 feet long—the story of American participation in the war.

UNIVERSAL'S William Scully lists 55 features for the new season.

LEON FROMKESS has resigned from the P.R.C. presidency after a disagreement and is succeeded by Reeves Espy, who is in charge of production, with a new president to be named later.

GOVERNMENT exports rawstock controls end in about 30 days.

THE U.S. authorities are turning over to appropriate industries all film and radio technical information which has been found in Germany. The principal one is tax development.

McNally's Son Succeeds Him

Bob Wolff, Managing Director of RKO Radio, has appointed Hubert McNally as the company's manager for Ireland.

Son of the late Walter McNally, he has acted as RKO Radio's assistant manager for Ireland for some time. He was previously manager for Anglo-American in this territory.

McNally has also had experience of the exhibiting side of the business through supervision of the cinemas controlled by his father.

Anglo-French Studio Personnel Exchange Has Been Planned by Trade Unions

Paramount's Latest

TERMS under which an exchange of studio technicians between England and France may be effected have been discussed in Paris between Anthony Asquith and George Elvin (representing A.C.T.) on the one hand, and members of the Technicians' Group of the French Syndicat des Travailleurs du Film.

President in Paris

The A.C.T. president and secretary went to the French capital as guests of the Syndicat des Techniciens de la Production Cinematographique to follow up proposals made when representatives of the French union attended the A.C.T. annual meeting on April 22.

The following agreement was signed between the two bodies:—

"The undersigned, at the meeting on August 30, 1945, of the Permanent Committee of Technicians and Specialist Film Workers of France with Anthony Asquith (president) and George H. Elvin (general secretary) of the Association of Cine-Technicians of Great Britain, affirm their agreement to the principle of the future exchange of technicians and specialist workers between France and England. Such exchange shall be made on the basis of an equal number from each category to be employed at not less than the mini-

mum trade union rate in the respective countries.

It is agreed to discuss the decision with the film producers of the two countries so as to make effective as speedily as possible this exchange of technicians and specialist film workers which is mutually desirable in the interests of the development of film technique amongst the members of both Trade Unions."

Signatories of the French Syndicat were Messrs. Berthomieu, Hayer, Lamy, Houdet, Pignault and Bonnet.

World Federation

It was also agreed with the Federation Nationale du Spectacle that a World Federation of Trade Unions in the Entertainment Industry would be desirable, and that the C.G.T. in France and the T.U.C. in England should be asked to pursue the question of the establishment of such a Federation. Meanwhile, it was agreed that a joint French-British committee be established to discuss any matters of immediate importance.

The A.C.T. representatives, of course, made it clear that they could only speak on behalf of their own Union, but would convey both these proposals to the other British Unions in the entertainment industry for their sympathetic consideration.



Don De Fore, Lizabeth Scott and Robert Cummings in the new Hal Wallis production for Paramount release, YOU CAME ALONG

LEEDS APPOINTS A NEW SECRETARY

G. Hylton was appointed secretary of the Leeds and District branch of the C.E.A. in succession to Ted Rush, who held the position for 25 years and who had to resign because of ill-health, at Friday's meeting.

Hylton was treasurer of the branch and had to resign that position upon taking over new work. He has a long association with the film industry.

He is a partner in the firm of Armistead and Hylton, chartered accountants, of East Parade, Leeds, and is managing director of the Picture House, Morley; Malvern Picture House, Leeds; Burley Victory Picture House; and Ritz, Thirsk.

He is also a director of the Leeds and District Pictures, and of the Picture House, Holbeck.

His father, H. B. Hylton, was the first chairman of the Leeds branch of the C.E.A.

WHITTELL DEBATES ON SHOWMANSHIP

Is publicity worth while?

This subject was debated yesterday (Wednesday) before members of the Society of Cinematarians, at the Regal, Manchester.

Dennis C. Walls (general manager, J. F. Emery Film Circuits) stated the case for stunting, and E. H. Whittell was against it.

Free discussion was allowed—an innovation for 'Turian's meeting.

Manchester Cinematarians propose to visit London one weekend in October and hope to be invited to a film studio on the Sunday.

What can almost be described as one of the world's most famous boats—the Brighton "Skylark"—has been filmed in the New Realm feature, "Britain Back at Play," which will be released shortly.

C.M.A. WANTS MORE MEMBERS

A KEEN and satisfied manager is a better business asset than a disgruntled one, is the view expressed in a new publication by the C.M.A. which is aimed at encouraging more managers to join the association.

"The sooner the reactionary among the employers realise this," the writer comments, "the better for them, the managers, and the trade as a whole."

The writer appeals for a co-operative attitude from the C.E.A. so that differences can be tackled without further conflict. He points out that the C.M.A. now has no connection with N.A.T.K.E. so that the C.E.A.'s former objection in refusing to acknowledge the status of C.M.A. no longer holds good.

The pamphlet makes references to the C.M.A. Charter for wages and conditions and also refers to the new salary conditions in Australia.

THE "SLASHER BUG" AT CROSBY

Wilful damage to seats in Crosby and Waterloo kinemas is causing no small concern in managerial circles.

At one kinema in particular the damage appears to have been committed mostly at the Sunday performances. Arms of seats have been removed, seats have been slashed, and ash-trays wrenched out of their fittings and taken away.

Members of the Brighton and Hove Entertainment Managers' Association were able to discuss their difficulties with their president, Filt-Lt. William Teeling, M.P. for Brighton and Hove, at the cocktail party which he held at his home on Tuesday morning.

B

S. PRESBURY & CO. LTD.

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THE THEATRES ADVERTISING CO.

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The Full Story of the M.P.P.D.A. is Now Told in U.S. Book for the First Time

Universal's Latest

TWENTY-THREE YEARS OF PROGRESS

By "Kine." Staff Reporter

ONE of the most interesting books ever to reach the KINE is "The Hays Office," by Dr. Raymond Moley, published in the United States by The Bobbs-Merrill Company. Although it is not generally available in this country, it is a book that should be in the office of every renter and producer, for all their staffs to read.

It is not simply an account of the birth and development of the Hays Office, the American film industry's self-imposed control: it also tells the fascinating story of the development of the film industry from the creative chaos of its early days to its emergence as an organised entity with declared principles and a central guiding spirit.

A vast amount of research has gone to the book's making. Moley had free access to all the records of the Hays organisation, in addition to innumerable other sources of information.

As a result the book is authoritative in its history and, through its appendix, which reproduces the articles association of the Motion Pictures Producers' and Distributors' Association, the details of the Production Code and other vital documents, it is a complete textbook upon the emergence of self-government in the American industry.

The Hectic Period

Historically, the book begins with pre-Hays days and illustrates in vivid sentences the condition of the industry of those early days of lush creative output and highly individualised competition.

Writing of the giants of those days, Moley says: "Though they knew the tricks of popular appeal, they had failed to analyse the root emotions, prejudices and ideals which lay behind the ephemeral movie tastes of the masses. 'The Customer' was always right. Regardless of how irritating his foibles may be, they had to be respected, satisfied."

Of the immediate post-World War period, he says: "It was the heyday of speakeasies, joy-riding, Freudianism, corset shedding, confession magazines and lurid fiction and drama. Young and old became obsessed by sex in all aspects. The motion picture was drawn into the maelstrom with little perceptible resistance."

An attempt to stem that maelstrom came from the uniting of all the more sober and clean-minded elements in the U.S. into the Legion of Decency.

Not All Prigs

These people were not all of them prigs: mostly they were ordinary normal-living citizens who wanted to see an end made of entertainment which was represented by such advertising as "neckers, petters, white kisses, red kisses, pleasure-mad daughters, sensation-craving mothers . . . the truth—bold, naked, sensational!"

In the meantime, for similar reasons, some of the more forward-looking leaders of the film industry had approached Postmaster General William Harrison Hays, and asked him to become the leader of their industry. In 1922 M.P.P.D.A. was born.

Studio Ban On Children May Go

FILM producers want to make it legal for children under twelve to work in film studios as actors. A conference has been set for the end of the month between the Ministry of Education and representatives of the British Film Producers' Association, short film producers and other interests, including G.B. Instructional.

The official statement from the Ministry says: "Talks have been going on with a view to amending the law governing the employment of children in the cinema trade."

"As the law stands, no child under twelve can be employed in any circumstances in the studios."

The Ministry emphasises that the cinema trade is not covered by the Employment of Children Act, which covers some forms of entertainment. A number of authorities, the Ministry points out, have the wrong impression.

SELIGMAN LEAVES ANGLO-AMERICAN

Liverpool renters and exhibitors last week-end offered their good wishes to B. Seligman, who, after being four years branch manager with Anglo-American Film Corporation, has accepted the appointment as general sales manager with Film Traders, Ltd., London, a concern which is associated with the Academy, Oxford Street, London.

Film Traders intend to start the distribution of British and other films, it is believed, in the overseas market.

Seligman has 25 years' experience on the distributive side of the film industry, starting with the old F.B.O. concern. He joined Anglo-American on the inception of the company about six years ago and was given the management of the Liverpool branch in July, 1940.

Edinburgh Premiere of "Sisters"

Anne Crawford made her first public appearance in her native city since attaining to stardom at a premiere of "They Were Sisters" (G.F.D.), given in the New Victoria, Edinburgh, in aid of Press charities. About £340 was raised. The usual 25 per cent. goes to the Scottish C.T.B.F.



Gloria Jean, Eric Blare and Kirby Grant have the leading roles in *EASY TO LOOK AT* (G.F.D.) to be trade shown shortly

A PROFESSOR LOOKS AT THE FILM INDUSTRY

PROFESSOR W. LYON BLEASE, LL.M., chairman of the Merseyside Film Institute Society, was the guest speaker at the meeting of the Liverpool branch of the Society of Cinematarians, on Friday.

He said members of his Society were interested in exhibitors. Whatever they were, they were not an association of highbrows who sat in cinemas and expected the exclusion from programmes of items which would not satisfy highly sensitive puritanical consciences!

Although not highbrows, they claimed the right to exercise their critical faculties on the films put before them for entertainment.

Art Not Recognised

Some members of the trade did not recognise, or professed not to recognise, that the commercial entertainment film had anything to do with art at all. They regarded it as a means of entertainment for the public and a means for the enrichment of those people who had sunk capital and used their skill in the industry.

They adopted a purely Philistine pose.

"The plain truth is that the cinema industry is producing for the first time in the history of mankind a certain form of art. A great deal of it will certainly perish, as indeed happens with all forms of art, architecture excepted, but some will survive," he said.

Whether the producers did or did not aim at producing films of immortal merit, the fact remained they occasionally did so.

To produce a work of kinematographic art depended on many factors, personal and material, but primarily on the personality of the director and the ideas at the back of his mind.

Lots of money had been spent on bad films, films in which there was one lavish spectacle after another, and without regard to consistent development, had been made to spin out to the necessary hour or

hour and a half—films which gave stars the fullest opportunity to display their skill and reputation. He had seen a great many films, on which big sums of money had been spent, that were just silly and senseless.

CHURCHMEN AND N.A.T.K.E. HOLD DISCUSSIONS

NOTTINGHAM Free Church Federal Council is considering what action shall be taken to support the Nottingham branch of the N.A.T.K.E., which is seeking to abolish Sunday and Christmas Day opening.

At a meeting held at the Friends Meeting House, Friar Lane, Nottingham, last week, the question was referred back to the General Purposes Committee for them to prepare a questionnaire to be sent round to the churches as an expression of their opinion.

Rev. R. K. Ross, a former president, told the KINE that he had been in touch with Mr. Kirk, N.A.T.K.E. secretary.

"We realise that cinemas render a service to the community, and that there is a lot to be said for opening on Sunday evening to keep people who would never go to church off the streets, particularly during the winter," he said. "On the other hand, we cannot help but have a large measure of sympathy with cinema employees who would like to have Sunday evening free from work."

"A plea was made at our meeting for the churches to take a broad view of this question, and not to take a purely Sabbatarian view in opposing Sunday opening."

FROM 20th ... ANOTHER BIG ENTERTAINMENT ATTRACTION!

WILLIS VANDERBILT
in

CAPTAIN EDDIE

with

LYNN BARR

CHARLES BICK

THOMAS MITCHELL

LOYD NOLAN

Produced by Winifred E. Mason
Fox Film Corporation, Inc. Production
Directed by Lloyd Bacon

Fabulous Romance: *Love*
Action: *Thrill*

20th 30th
ANNIVERSARY
CENTURY-FOX

COLUMBIA'S

THE RACKET MAN

with

NEAL BATH BEAUMONT

PARKS HOWLEY



LONDON TRADE SHOW
WEDNESDAY, 13th SEPTEMBER
NEW GALLERY, W.I.
10.45 a.m.

CO

The CHANCE of a LIFETIME

CHESTER MORRIS

ERIK ROLF
JEANNE RATES
RICHARD LANE
GEORGE E. STONE



LONDON TRADE SHOW • FRIDAY, 14th SEPTEMBER : NEW GALLERY, W.I. 10.45 a.m.

RACKET MAN

with

NEAL BATH BEAUMONT

PARKS HOWLEY



A TIMELY EXPOSE OF
THE MARKET!

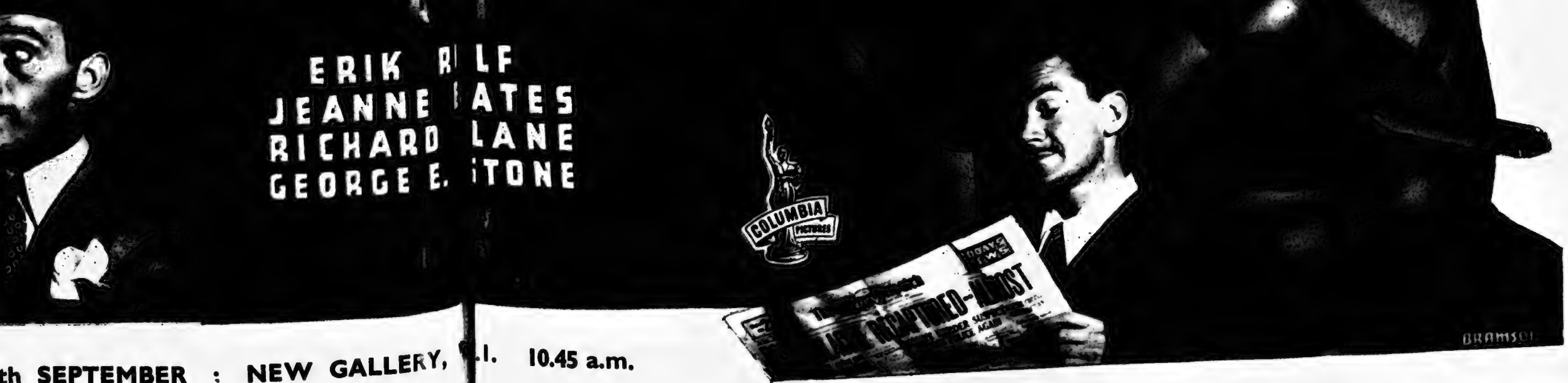


LONDON TRADE SHOW
WEDNESDAY, 12 SEPTEMBER
NEW GALLERY, W.I.
10.45 a.m.

ANCE of a LIFETIME

CHESTER MORRIS

ERIK ROLF
JEANNE RATES
RICHARD LANE
GEORGE E. STONE



BRAMSON

th SEPTEMBER : NEW GALLERY, W.I. 10.45 a.m.



Richard DIX



IN COLUMBIA'S LATEST "WHISTLER" THRILLER...

THE POWER OF THE WHISTLER

with JANIS CARTER • JEFF DONNELL
LOREN TINDALL • TALA BIRELL

LONDON
TRADE SHOW
NEW GALLERY
THURS. SEPT. 6. AT 10.45 A.M.

FILM TECHNICIANS TALK ABOUT THEIR FUTURE PLANS

STUDENTS have been learning all about the art of film making at the British Film Institute's course at the Bangor university. They have been learning from good masters—some of the most highly skilled technicians in British studios.

On Monday of last week screen-writer Bridget Boland described the processes through which the screen story goes after it has been bought, until it is ready for the camera. In dealing with the number of writers usually employed, she expressed her view that the most effective combination was a team of two who were used to working together, one a technical expert and constructionalist, the other excelling in dialogue.

She then dealt with the nature of the screen play, emphasising its difference from the play, the novel and the journalism of documentary. The screen-writer had the most exciting weapon in the world, the movie camera.

"Our imagination," said Miss Boland, "works more like a motion picture than like any other form of art. The movie camera, at the dictation of a really good script-writer can be, as nothing else can, an interpreter of man's imaginative faculty."

Camera Work

On Tuesday, Frederick Young, director of photography under contract to M-G-M, who has just finished work on Gabriel Pascal's "Cesar and Cleopatra," spoke of the work of the cameraman. He described in detail shooting the film, and developed the thesis that the essence of good photography was good lighting.

His views on colour photography were of special interest. The art of the photographer, in his opinion, did not substantially change with the use of colour film. It gave him greater opportunities, provided a welcome change from black-and-white, and was in some respects easier, since one colour would automatically separate itself from another on a colour film, which did not happen with black-and-white.

On the following day A. W. Watkins, director of recording at Denham and Pinewood, dealt with sound. In designing a studio great attention had to be paid first to the exclusion of external sound from the stages, and secondly, to the question of reverberation within them. It was desirable to record the sound as directly as possible, and for the recording of music Denham had the most up-to-date recording theatre in the world.

Its special design threw the maximum of sound direct at the microphones, and any sound striking the walls was absorbed. Mr. Watkins described the processes of recording a take, post-synchronisation and dubbing, and afterwards illustrated his talk by projecting a short sequence from "The Way to the Stars," first with dialogue only, then with the effects added, and finally, complete with dialogue, effects and music.

Ealing Director

On Thursday, Charles Frend arrived from Ealing to talk about the work of the director and the many problems which arise from work both on the floor and on loca-

tion. Some directors are called in only for the shooting stage, but it was Frend's view that good pictures could not be made in this way.

The director's work should start at the beginning, which is the preparation of the script, and should not finish till the end, which is when the editing and dubbing have been completed.

He compared the use of the experienced screen actor against people inexperienced in film work. The difficult artistes were those who knew a certain amount about film acting and fancied they knew a great deal more; they were the ones who argued the toss in the middle of rehearsals and caused delays.

Big stars rarely behaved in this way.

Film Editing

In a talk on film editing on Friday, Reginald Beck contrasted the technique of such a film as "Laura," where the editing rhythm was established by the dialogue with corresponding sacrifices of visual effect) with such a film as "Double Indemnity," which laid a much greater emphasis on visual presentation, making a more imaginative treatment possible. In such a film as the latter, however, the script became all important, and the editor's function was reduced to that of merely a trained assembler.

Film editing, in short, was a parasitical profession, owing its existence to the imperfections of film production, and its importance would diminish as film technique developed.

Visual Art

George Pearson, now senior director with the Colonial Film Unit, spoke on the film as a visual art.

The last lecture of the week was given on Saturday by Carmen Dillon, art director at Denham. She distinguished three kinds of set; first the realistic, which looks simple but is the most difficult to design; secondly, the conventionalised; and thirdly, sets employing a large measure of free design.

She illustrated her remarks on the latter by reference to "Henry V," on which she had worked. The film was being currently shown in Bangor, and by courtesy of the manager of the Plaza cinema a party of students went to refresh their memories of it.

COMMONWEALTH; NO STATEMENT

The annual general meeting of the British Commonwealth Film Corporation was held last week. No public statement was issued concerning the year's activities of the corporation.

Its president, J. Arthur Rank, and a director, Major R. P. Baker, were re-elected for the coming year.

"Yank" Again



Robert Taylor is the star in Metro's current reissue, A YANK AT OXFORD

The Man the Industry Loved: He Sang in Grand Opera

WALTER McNALLY—whose death was reported in last week's KINE.—played an important part in Irish trade circles and was one of the most popular men in the entire industry. During the week letters of appreciation for his service to the business have arrived at this office. One correspondent writes:

McNally won renown as an operatic singer in Milan, Naples and America, and then returned to Dublin to establish a career in the film trade.

Until recently he was Eire manager for RKO in Dublin.

He owned quite a few cinemas in provincial towns in Eire, among them the "Savoy's" in Galway and Waterford, and smaller houses in Athy, Ennis, Portlinton, and Edenderry.

He also had an interest in the restaurant trade, being the owner of the Carlton and Ritz cafes in Dublin.

The Astor, in O'Connell Street belongs to his daughter, Mrs. E. F. Lavelle.

American Born

The son of a Mayo man who emigrated to America McNally was born at Scranton, Pennsylvania. He first came to Ireland at an early age, where he became a pupil of Dr. Vincent O'Brien, who trained the Irish tenor John McCormack.

In 1915 he won the Feis Ceoil Gold Medal for baritone voice.

He became a member of the Brisan Opera Company, and later, in 1918, founded the McNally Opera Company, in which he sang as leading baritone. In 1920 he went to study in Milan, and during his stay in Italy he sang at the opera houses of Milan and Naples. Shortly afterwards he returned to America, the first time for many years, where, on an 18 months' tour, he met with a series of successes. McNally retired from singing some time after his return to

Ireland in 1927, and then became interested in the film trade.

He leaves a widow and two sons, Dr. Patrick McNally, School of Pathology, Dublin University, and Hubert McNally, assistant manager of Radio Pictures in Eire, and three daughters, Mrs. E. F. Lavelle, wife of a Dublin surgeon, Mrs. J. P. Roughneen, Kiltmogh, Co. Galway, and Miss Angela McNally.

PARAMOUNT TO SPEED UP ITS SHEFFIELD RELEASE

A speed-up booking plan, arranged by Paramount, will bring some Sheffield booking of important films within four weeks of their London play date, and eliminate any complaints that Sheffield is one of the last cities in England to get them.

The plan, which will operate from September 10, will affect seven cinemas—The Palace, Union Street, in the centre of the city, and six suburban halls comprising Attercliffe Pavilion, Attercliffe Adelphi, Hillsborough Kinema House, The Forum, The Capitol, and Heeley Palace.

In giving details of the scheme, Thomas H. Green, the Paramount representative in Sheffield, said that there has been many complaints from the public. The difficult position was accentuated by the destruction by fire of the Albert Hall, and the loss of the Central Picture House in the 1940 air-raid. It left the city with only four first-run halls.

When an electric cable burned out in Newland, Northampton, on Saturday night (August 25), the second performance at the Temperance Hall cinema had to be cancelled. The management issued complimentary tickets to those who had paid to see the show.

A PAGE OF LETTERS

We Need Not Worry About 16-mm. Competition: But We Must Be Careful of Those "Private Shows"

HOW are 16-mm. films going to affect the average exhibitor? That is a question which is naturally worrying many of us. I don't think we should worry about the news that some of the big companies are entering the sub-standard field.

My reasons are these:

1. A 16-mm. mobile show can never be as comfortable from an audience point of view as a static show in a modern "super" or well-equipped average cinema. Therefore the public in any town of reasonable size would choose to see a film programme in a proper cinema—not a make-do-and-mend show, roughly set up in a local hall.

A Long Time

2. It will be a long while before 16-mm. static cinemas can be built. Then a licence would have to be granted by the Town Council for another cinema and the local C.E.A. would have something to say about such requests!

3. In country districts the small twice-weekly independent exhibitor has no worry. I am convinced that no renter would supply 16-mm. films to an "outsider," knowing that they were upsetting some small man's business.

4. In areas where there are no cinemas—and there are still plenty of them—surely some enterprising and capable member of the Industry can take over a 16-mm. mobile unit of his own? If a film man can't hold his own against any newcomer in 16-mm. mobile work, then there aren't the men in the Industry that there were when I was a boy.

I end with a warning.

We must make it quite clear from the start that as exhibitors we will not tolerate the use of the latest feature films on 16-mm. in halls, factories, church buildings, clubs and similar organisations, shown to considerably large audiences under the guise of "a private show" or a show "to boost morale."

D. U. HUNT.

Downsview Road,
Upper Norwood, S.E.

Study Your Audience

I should like to add a word on the problem of showmanship. It is this: A good manager finds out all he can about his audience; he makes sure his shows are put over with the maximum of efficiency and that his cinema is properly run and then he makes use of all kinds of advertising material, according to the type of film and the type of audience for which he is catering.

It's as simple as that. Study your film and study your audience. Stunting can pay: but one can do a lot of harm if you stunt at the wrong time in front of the wrong kind of people!

"A REGULAR CONTRIBUTOR."

HE TRIED TO REMEDY AN E.T. PROBLEM

But the Patrons
Said "No"

THE following may be amusing to your readers, although at the time it was far from funny for me.

I was running a small revue, "It's a Bargain," featuring Gracie Fields and Archie Pitt. We were having a very rough time at this period and arrived in a certain Lancashire town the same week as the tax was imposed. The theatre proprietor, to make things easy for his box-office staff made all the prices of admission a round figure.

For instance, if with the tax the price was 1s. 10d. he made it 2s. The gallery should have been 5d. —he made it 6d., etc., etc. The town was in an uproar over this and boycotted the theatre. In consequence we played to £25 gross. Our share was 50 per cent. of this.

BERT AZA,

22, Charing Cross Road, W.C.2.

WE HAVE PLENTY OF BRITISH FILMS

—Says a Soldier
from the M.E.

For some months I have been taking KINE. WEEKLY, ordered from a book shop in Cairo. I was interested in a letter which appeared in the copy dated July 12, 1945 from a representative of B.F.I. on the lack of British films in the Middle East and Cairo. I don't know why he made this statement, but it's not true. I have seen 18 British films in the main cinemas in Cairo since January. Many of these were also shown in the E.N.S.A. cinemas in the garrison where I am stationed. These films were seen by 50 per cent. Service people and 50 per cent. local. They all ran for a week and a British film always draws a good house. There are 13 open-air cinemas and nine normal ones. All the cinemas in Egypt are compelled to show an Arabic picture in turn every six months. This does not include cinemas which are given over completely to Arabic films.

SGT. F. J. BAKER, R.E.M.E.

Base Depot, M.E. Forces.

Coming from
20th-Fox



Thomas Mitchell, Mary Anderson and Edward Pagan in *WITHIN THESE WALLS*, a forthcoming 20th-Fox trade show presentation

SHOWMANSHIP DOES NOT MEAN STUNTING

MAY I, as a mere assistant and relief manager, plead for a little space in your valuable columns to voice an opinion or two on "Stunting" or "Showmanship"?

First, is Showmanship getting its right meaning by being placed under the category of "Stunting"?

Secondly, isn't it a fact that a good manager should have been blessed at birth with that "embryonic" seed of the born Showman?

I contend that Showmen are born, and not made. The "talent" must be there and cannot be put there.

My own experience of Showmanship, which has been long and varied, is that the public can tell and feel when a thing being offered to them is good word of mouth, and the "intimate personal touch" is first and foremost, the best means of getting your public or patrons to realise that the show being offered is the "best" and the "goods" — doesn't the "first-night" audience mean anything in the cinema after all? Films that are good are their own advertisement.

The "feel" of the theatre is a first incentive to draw the public. This, built up in the right way is the "magnet which draws."

One must have all things good in the theatre—staff teamwork, friendliness and courtesy.

Circuit Work

The circuit with which I am working strives to create this all the time, and its publicity department is out to sell good films at the right time. One knows that too many "pulls" in a year does tend to make patrons wary, and I feel and fully believe that Showmanship

displays should not be too numerous, after all, we can have too much of a good thing, can't we?

Please don't let us call Showmanship "stunting," for stunts are stunts, and Showmanship is that irresistible and intangible quality that, as I say, the public feel about a place where entertainment is being offered.

ROY ARTHUR (Odeon).

19, Martyns Grove,
Westcliff-on-Sea.

A GIFT TO THE F.I.P.C. ARCHIVES

I have read with interest W. Post Leslie's letter in your edition of August 30 relating to the "Bumpers" of which I was happy to be a member.

Strangely enough, only the other day when clearing out some old papers I came across a number of copies of *The Bumper*, which was our own monthly publication, also the "book of constitution."

These I have had the pleasure to hand over to the present-day Trade publicity organisation, the Film Industry Publicity Circle (F.I.P.C.) for its "archives."

JACK FRANCIS.

Exploitation Manager,
United Artists

A letter was submitted to the Glasgow Corporation Planning Committee from John Wilson, solicitor, asking the views of the committee on a proposal by a client to acquire vacant land in Great Western Road for a cinema or dance hall and shops. Having heard a report by the Master of Works, the committee disapproved of the proposal.

A reminder to the Exhibitor that

G.B.-Kalee is a complete service

— Seating, Furnishing, Carpets

Duosonic Sound and Kalee P



Elstree Explains the Secrets of its High Wartime Output

SWANN'S SET ECONOMIES

SUCCESSFUL commercial picture production is essentially a matter of preparation and improvisation. No one proved more convincingly than the French that restrictions can lead to inspiration because inspiration is one of the few ways by which restrictive measures may be overcome.

Working down at Elstree all through the war, restricted in studio space because of war conditions, British National has still managed to turn out a consistent and regular output exceeding, it is said, that of any other single company in the business, and while some have been unimportant there have also been subjects like "Contraband," "One of Our Aircraft is Missing," "Pimpernel Smith," "Gaslight," "Love on the Dole," "Waltz Time," and others.

An Early Start

Ask anybody down at Elstree the secret of being able to keep up a regular output and they will tell you it is preparation and anticipation. Work starts, not when the company goes on the floor but months ahead, so that by the day of shooting everyone is thoroughly conversant with their exact job on the picture.

"Latin Quarter," to be shown to the trade next month, is an excellent example of how all this preliminary work can smooth out the endless difficulty, for ever cropping up once a picture gets on to the floor.

Months back, Vernon Sewell, the director, had built his own miniature sets down at his studio in Chelsea, here with art director Holmes Paul, lighting expert Gunther Krampf and associate producer Derrick de Marney, they planned the lighting and the camera set-ups before Paul got to work on the final sets.

Miniature Sets

Artist Beresford Egan was called in, given a script and told to rough out sketches of his various conceptions of outstanding scenes and characters from the picture. These, when they were "Q'ked" by Sewell and De Marney were handed over to casting director Wallace Orton as a guide in selecting the necessary types. Artists rehearsed and were shown their entrances and exits on these miniature sets, and when all was co-ordinated, final plans were passed by the executive producer Louis Jackson with the approval of Lady Yule and her daughter Miss Gladys Yule, who take a practical interest in all the pictures produced by British National.

Double Stage

Fred Swann, because he knows in advance just when and what subjects are due to go on the floor at a certain time, is able to effect economies as, for instance, in "Latin Quarter." Here a big stage setting was put up for the ballet sequence, and he was able to plan his sets so that the theatre remained standing until work started on the current production, "Trojan Brothers," a back-stage story.

NORMAN LEE WRITES A BOOK

NORMAN LEE, director, writer and jack-of-all-trades in the film business, has written a compact little book about picture making, called "A Film is Born" (Jordan and Sons, 5s.) in the Career Book series.

The idea of this series, apparently, is to give the facts, probable earnings and qualifications of all the jobs connected with the business that is the subject of the book.

In carrying out this object, Lee gives a full and clear account of the making of a film, from the birth of the basic idea to the Trade show and critics' verdict. He does it in a light, readable style, and anyone who is seeking general information, with technicalities cut to the minimum, will find it just what he requires.

All About Dogs

Stuart Levy's third outdoor featurette, "Dogs at Work," is nearing completion and, is in the cutting-room stage. Released through Renown this subject follows on "Spotlight on Dogs," which played on the Odeon Circuit, and "Sport and Country," directed by Harry Gordon, which is booked to play the A.B.C. circuit on October 1.

Skirball Makes Comedy with Colbert

The Jack H. Skirball-Bruce Manning production, "Guest Wife," a sophisticated romantic comedy, is now in this country and will shortly be released by United Artists.

Claudette Colbert and Don Ameche are the stars, with a strong supporting cast. "Guest Wife" was directed by Sam Wood.



Laurence Olivier in a scene from Eagle-Lion's current release HENRY V.

PRODUCING A ROUGH SEA AT DENHAM

"Remember the Unicorn"

The latest Columbia British production, "Remember the Unicorn," starring George Formby, continues to make satisfactory headway, shooting now being complete on all location exteriors with the exception of a fight sequence which is being prepared.

Director Marcel Varnel is waiting for more suitable weather conditions. In the meantime, he has temporarily transferred the Denham unit to Islington for filming to begin on the forward deck of a British troop carrier in readiness on Stage One.

The ship, mechanically constructed to rock to and fro, is one of the largest built for studio use, occupying the whole of the ground floor space.

An interesting feature is a large structure (twenty-eight feet high) which is being used to reproduce lifelike waves which dash across the bulwarks of the carrier.

On the top of this "wave machine" two tanks, capable of holding several hundred gallons of water, have independent release gear manually controlled. Lighting signals fitted between the director's chair, the ship's rocker system controller, and the man in charge of the tank apparatus enables the water to be discharged at precise intervals and in perfect rhythm with the rolling vessel.

The water travels at top speed down a steep wooden incline at the foot of which a protruding curve projects it in wave-like fashion about the ship's deck.

LAUNDER MOVES OVER TO DENHAM

Kerr and Howard in a Spy Ring

Deborah Kerr has worked constantly since shooting was begun on Individual's "I See a Dark Stranger," which Frank Launder is now directing at Denham.

As Bridie, the young Irish girl who mixes with a spy ring and finds herself in a web of exciting circumstances, Deborah Kerr has had scarcely a day off the set since the start of the film.

Last week she played "opposite" Trevor Howard.

Later in the week the unit switched to the Holyhead Customs set (art designer David Rawnsley) with some important scenes for Raymond Huntley and Michael Howard.

Portman to Act in Morality Play

Eric Portman will be having a new rôle when he plays "The Master" in the morality play, "The Theatre of the World," which is to be staged at St. Paul's Church, West Street, Brighton, next month in aid of the Laymen's Appeal Fund for Sussex Churches. Plans for the play's presentation in Chichester Cathedral and in churches throughout Sussex are also being made.

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**PROVINCIAL
TRADE SHOWS**

CARDIFF	- Empire	- Fri.	Sept. 28	10.45 a.m.
BIRMINGHAM	Futurist	- Fri.	Sept. 28	10.30 a.m.
MANCHESTER	Gaumont	- Fri.	Sept. 28	10.45 a.m.
LEEDS	- Scala	- Fri.	Sept. 28	10.45 a.m.
GLASGOW	- New Savoy	Fri.	Sept. 28	10.45 a.m.
LIVERPOOL	- Futurist	- Tues.	Oct. 2	10.45 a.m.
SHEFFIELD	- Cin. House	Tues.	Oct. 2	10.45 a.m.
NOTTINGHAM	Scala	- Tues.	Oct. 9	10.45 a.m.
NEWCASTLE	Essoldo	- Tues.	Oct. 9	10.45 a.m.



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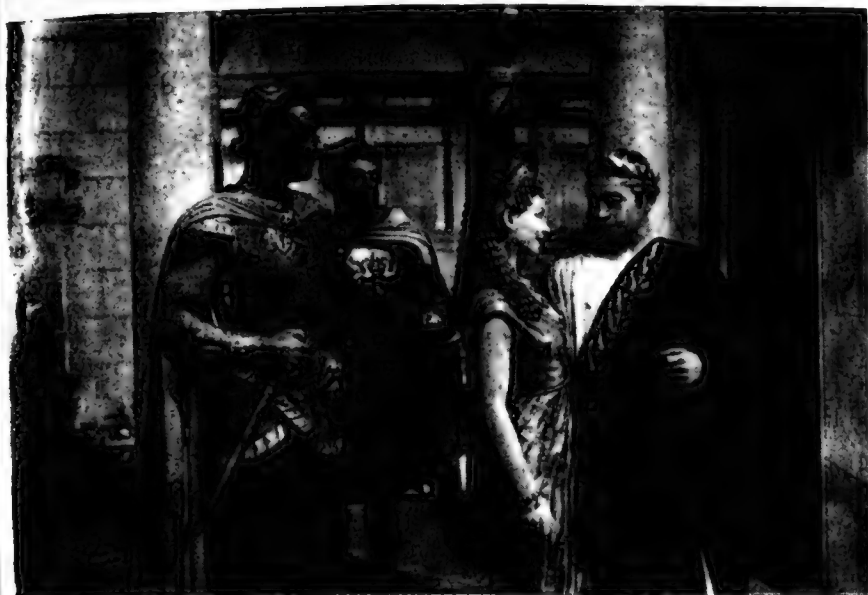
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Eagle Lion's Next Presentation

Buyers Hang Back in Kinema Share Market But Prices Hold Steady



Pascal's CAESAR AND CLEOPATRA is set as Eagle-Lion's next presentation. In the picture, Vivien Leigh, Claud Rains and Stewart Granger

REPUBLIC AND SETAY MAY MERGE

Special Meeting Has Been Called

A SPECIAL meeting of Consolidated Film Industries Inc., has been called for September 28 to vote on a plan for a group merger of the company and of Republic Pictures Corporation with the Setay Company.

The latter will be the surviving concern to be known as Republic Pictures Corporation.

Consolidated Film at present controls the Setay Company, which in turn owns Republic Pictures.

Authorised capital of the surviving corporation consists of 600,000 Cumulative Preferred shares of 10 dollars par value and 275,000 Common shares of 50 cents par value. The preferred are convertible into common share for share. There are also 5,200,000 dollars 4 per cent. Cumulative Income Debentures, due June 30, 1955.

Swansea Cinemas, Regal Cinema, Morriston, Swansea.—Satisfaction in full on June 28, 1945, of second debentures authorised February 17 and registered February 24, 1936.

SHARE MARKET

	This Week.	Move-ment.
African Theatres Ord. . .	75/7½	—
Assoc. Brit. Pic. Corp. 5/-		
Ord. . .	21/8	—/6
„ 6% Pref. . .	27/6	—/6
„ 4½% Debs. . .	£104	—£2
A.P.P.H. Ord. . .	26/3	—/4½
Brit. & Dom. Films (12/-)	22/-	+/-6
Brit. Lion 7½% Pref. 10/-	13/-	—
Capital Prov. News 5/-	5/6	—
Cine. Television B. Ord. . .	2/7½	+/-3
Dufay-Chromex 5/- Ord. . .	4/-	—/1½
Gaumont British Ord. 10/-	19/4½	+/-1½
„ „ A” Ord. (5/-) . .	9/6	—
„ 5½% 1st Pref. . .	23/6	+/-1½
„ 4½% Debs. . .	£102½	—10/-
General The. Prefd. (6/8)	12/6	—
„ 6½% 1st Mort. Deb. . .	£105	+£1½
Kinemas (5/-) Ord. . .	8/10½	—/3
Mde. Tussaud 1/- Def. . .	3/4½	+/-3
„ £1 Prefd. Ord. . .	22/6	—
Moss Empires £1 Ord. . .	39/6	—/3
„ £1 Cum. Pref. . .	23/-	—/10½
Odeon 5/- Ord. . .	38/3	—1/3
„ 6% Pref. . .	26/6	—
„ 5% Debs. . .	£105½	+£1
P.C.T. 10% Cum. Pref. . .	37/-	—
„ 7½% „ A” Pref. . .	31/9	—
„ 7½% „ B” Pref. . .	29/6	+/-1½
„ Const. 7% Pref. . .	27/4½	+/-4½
Scophony (5/-) . .	5/1½	—/3
Sound City (Films) 6% Pref. . .	17/3	+ 1/-
Stoll Th. Corp. . .	16/1½	—/9
Twentieth Cent. Ord. (5/-)	3/3	—/1½
„ 6% Pref. (10/-) . .	7/9	—
Union Cinemas 1st Pref. . .	22/-	+/-6
„ 2nd Pref. . .	21/6	—

£1 shares unless otherwise stated.

GAINS and losses in kinema and kindred shares during the past week are equally divided.

Since the American shock about Lend-Lease, stock market operators have been cautious about increasing their commitments until the situation is cleared up.

In this respect kinema shares have suffered mainly from restriction of business; hence the changes, whether favourable or otherwise, have been slight.

Taking the firm features first Sound City Films preference stand out with a gain of 1s. to 17s. 3d. British and Dominion Films, and Union Cinemas first pref. are both 6d. higher, P.C.T. Construction pref. have risen 4½d. to 27s. 4½d. and Cinema Television and Madame Tussauds deferred are both 3d. up at 2s. 7½d. and 3s. 4½d. respectively.

Among debentures General Theatres have gained £1½ at £105 and Odeon 5 per cent. £1 at £105½. On the other hand, A.B.P.C. 4½ per cent. debentures are £2 down at £104, and the ordinary and preference shares have both fallen 6d. to 21s. 6d. and 27s. 6d. respectively. A.P.P.H. ord. are 4½d. lower at 26s. 3d., Moss Empires pref. at 23s. are 10½d. lower, the ord. 3d. at 39s. 6d. and Stoll Theatre 9d. at 16s. 1½d.

BOMBS CAUSE G.T.C. PROFITS REDUCTION

GENERAL Theatre Corporation profits for the year to March 31 last amounted to £52,347, compared with £79,381 for the previous year.

The directors have declared a first and final payment of 9 per cent. on the Fifteen per cent. Participating Preferred Ordinary shares. This is the same for the year, but on the previous occasion there were two payments of 4 per cent. and 5 per cent. respectively.

The carry-forward is raised from £9,886 to £13,483.

United Picture Loss

Fly-bomb attacks in the areas where the company's kinemas are situated resulted in a drop in trading profits of United Picture Theatre from £23,329 to £1,676. After allowing for expenses, directors' fees, amortisation, depreciation, and tax, the loss for the year 1944 is £19,923, compared with a surplus of £887.

The debit carried forward is increased to £635,662, but the directors state that the current year's trading shows improvement.

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NEW PRIVATE COMPANIES

Channel Films, Ltd. — Registered August 11. Capital, £100 in 2,000 shares of 1s. Film and play producers, etc. Solicitors: Tarlo-Lyons and Co. Registered office: 5, Charles Lane, N.W.8.

Mills and Young, Ltd.—Registered August 10. Capital, £5,000 in 5,000 shares of £1 each. Electrical, heating and ventilating engineers and contractors. The directors are Eric R. Mills, Tongdean Avenue, Hove, director of Kinetons, Ltd., and Sound and Scene Services (London), Ltd.; Harold Young, Ballards Cottage, Ballards Lane, nr. Wetherham. Registered office: 145, Warburton Street, W.1.

Ebury Productions.—Registered August 11. Capital, £2,000 in 2,000 shares of £1 each. Proprietors of theatres, kinemas. subscribers include Sir Frank Baines, Bt., 2, Weymouth Street, W.1; Frank Dukes, K.B.E., 22d, Ebury

Street, S.W.1. The first directors are to be appointed by the subscribers. Solicitors: Bulcraig and Davis, W.C.

Champlings and Webb, Ltd.—Registered August 17. Capital, £3,000 in 3,000 shares of £1 each. Advertising agents. The directors are Frank Monk, 9, Litchfield Avenue, Morden, Surrey; Wm. Grundy, 169, London Road, Ewell; Edward W. Thorpe, 7, Cedar Court, Upper Park Road, N.11. Registered office: 168, St. John Street, E.C.1.

D. Davenport (Display), Ltd.—Private company. Registered August 18. Capital, £1,000 in 1,000 shares of £1 each. Advertising specialists, distributors of films and apparatus. The subscribers include Douglas Davenport, 10, Windsor Grove, Cheadle Hulme, Ches., company director. Registered office: 55a, Stockport Road, Denton, Lancs.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFI- CATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Circumstantial Evidence ... (20th Century-Fox)—American.	68 min. (A)	Michael O'Shea, Lloyd Nolan, Billy Cummings.	Melodrama of circumstantial evidence in a small town setting, soundly acted and well told save for a few flat spots.	Reliable supporting feature. Safe for children.
*Dead of Night ... (Eagle-Lion)—British.	104 min. (A)	Mervyn Johns, Googie Withers, Michael Redgrave.	Novel British comedy melodrama in which six completely different yet complementary stories are welded into a thought-provoking and exciting whole.	Excellent general booking. Above the heads of children.
Escape in the Desert ... (Warner)—American.	79 min. (A)	Philip Dorn, Jean Sullivan.	Highly-coloured romantic melodrama, a remake of Robert E. Sherwood's "Petrified Forest." Action exciting and spectacular.	Reliable "blood and thunder." Nothing to harm youngsters.
Indiscretion ... (Warner)—American.	101 min. (A)	Barbara Stanwyck, Dennis Morgan, Sydney Greenstreet.	Scintillating romantic comedy drama, giving a new twist to evergreen gags. Very good direction, acting and dialogue.	Capital general booking. Safe for youngsters.
Lloyd's of London ... (20th Century-Fox)—American.	116 min. (A)	Freddie Bartholomew, Madeleine Carroll, Tyrone Power.	Spectacular romantic costume piece of London from 1770 to 1805. Originally reviewed in KINE., March 18, 1937.	Outstanding reissue. Great for the family.
*Perfect Strangers ... (M-G-M)—British.	103 min. (A)	Robert Donat, Deborah Kerr, Glynis Johns.	Sentimental comedy drama with a timely and original theme. Treatment clever, cast delightful, gags good.	Excellent general booking. Great for the family.
Valley of Decision, The ... (M-G-M)—American.	116 min. (A)	Gregory Peck, Greer Garson, Gladys Cooper.	Elaborate human, period romantic melodrama. Story good, acting first class, thrills big and feminine appeal terrific.	Excellent general booking. Great for the family.
Southerner, The ... (United Artists)—American.	92 min. (A)	Zachary Scott, Betty Field.	"Good Earth" romantic melodrama. Story strong and impressive, direction brilliant.	Outstanding booking. Definitely not for youngsters.
That's the Spirit ... (General F.D.-Universal)—American.	93 min. (A)	Peggy Ryan, Johnny Coy, Jack Oakie.	Light-hearted gambol in the supernatural with gay nineties settings. Sentiment heavy, but comedy bright.	Good average programmer. Safe for youngsters.
Variety Jubilee ... (Sherwood)—British.	92 min. (U)	Reginald Purdell, Leslie Brook.	Picturesque and friendly romantic musical. Originally reviewed in KINE. of March 4, 1943.	Capital star and title novelty reissue.

* A British Picture.

REVIEWS FOR SHOWMEN

The Valley of Decision

M-G-M. American (A). Directed by Tay Garnett. Featuring Greer Garson, Gregory Peck and Gladys Cooper. 10,652 feet. Released November 26, 1945.

HUMAN and tear-compelling romantic melodrama, straightforwardly adapted from Marcia Davenport's widely read novel. The tale, set in the early '80s, turns on the tender association of a proud and intensely loyal servant girl and an industrialist's sensitive and conscientious son. It not only develops a powerful heart interest, but comments with good showmanship on industrial life and strife in early Pittsburgh, centre of U.S. steel industry. The direction, staging, dialogue and acting leave nothing to be desired and warm and vital treatment rockets the finished article to the top of its class. Excellent general booking; a box-office certainty.

Story.—In the year 1873, Mary, daughter of Pat Rafferty, an old Irishman who lost his legs while working in the Scott steel mills in Pittsburgh, becomes a servant in the home of William Scott, the present owner. She falls in love with Paul, Scott's sensitive eldest son, and he with her, but she refuses to marry because of the difference in their station. When Constance, Paul's sister, becomes the wife of Giles, an English nobleman, Mary accompanies her to England as her companion. While she is away the men strike at the Scott mills. She returns, but in the meantime William, Jun., Scott's second son, sends for strike-breakers. Mary does her best to bring the leaders together, but Pat, who has been nursing a grudge, inflames the strikers and there is bloodshed. Both Pat and Scott are killed. Mrs. Scott, William's widow, wants Mary to marry Paul, but she refuses, feeling responsible for the tragic happenings. Later, Paul marries Louise. On Mrs. Scott's death the rest of the family try to sell out, but Mary,

who inherits a fifth-share of the mill, sides with Paul and enables him to keep the business in the family. Paul then leaves Louise and the story ends with he and Mary arm-in-arm.

Acting.—Greer Garson contributes a clear-cut and charming portrayal as Mary. She gives the part warmth and personality. Gregory Peck is an understanding Paul, and Donald Crisp and Gladys Cooper also live, as William and Mrs. Scott. Lionel Barrymore, still in a wheelchair, is the most prominent of the supporting cast.

Production.—The stern battle between capital and labour is the crux of the crowded yarn, but is careful not to intimidate popular appeal. This is where its Cinderella sentiment comes in. Beautifully handled by the co-stars, its love interest promotes an irresistible feminine interest. Industrial detail is interesting, but if it's entertainment and not documentary you are after—and who isn't?—here's the very thing. We have seldom seen a more certain woman's picture, or, for that matter, general booking proposition.

Points of Appeal.—Human and appealing story, wise, resourceful and showmanlike direction, delightful performance by Greer Garson, first-rate support, big dramatic twists, bright and moving asides, graceful climax, box-office title and stars.

Escape in the Desert

Warner. American (A). Directed by Edward A. Blatt. Featuring Philip Dorn, Jean Sullivan and Helmut Dantine. 7,126 feet. Release not fixed.

HIGHLY coloured romantic melodrama, staged at a lonely Arizona desert filling station, covering a hectic encounter between four escaped Nazi prisoners and a wide assortment of folk, including a small boy, led by a Dutch aviator. A modernised "Petrified

Forest," it has neither the cast values nor the intellectual punch of the original, but even so, it is not bad thick-ear. Its rousing and spectacular climax makes and saves it. Reliable "blood and thunder" for the crowd.

Story.—Philip Artveld, brave Dutch flyer passing through America, halts at a desert filling station. Four Nazi escaped prisoners then storm the place for food and transportation. A flashy dentist and his wife are the next to walk in. In a subsequent battle of brawn and wits, helped by a small boy, beats the Nazis, vanquishes their leader, in bloody combat and, of course, wins the local girl.

Acting.—Philip Dorn acts with ease and intellectual vigour as Philip, and Samuel S. Hinds is good as the local grandfather, but the rest, and that includes Jean Sullivan, as leading girl, are nothing to shout about.

Production.—The picture gets away to a wordy start, happily develops into exciting pocket serial. Its many spectacular thrills and bloodthirsty and breathtaking climax, played against picturesque and finely photographed backgrounds and cunningly interspersed with small boy sentiment, should get it over with the crowd. It is to its credit that its hearty formula has never failed yet.

Points of Appeal.—Exuberant action, good title, impressive heritage and Philip Dorn, a woman's favourite.

Indiscretion

Warner. American (A). Directed by Peter Godfrey. Featuring Barbara Stanwyck, Dennis Morgan and Sydney Greenstreet. 9,111 feet. Release not fixed.

SCI NTILLATING romantic comedy drama or rather modern "Christmas Carol," describing the checkered love and professional life of an attractive and resourceful cookery "expert" who cannot cook. The amusing

Continued on page 24

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REVIEWS—continued from page 22

tale satirises both domesticity and big business, and is helped by excellent team-work—Barbara Stanwyck, Sydney Greenstreet and S. Z. Sakall are terrific. Bright lines complete a gay and wholesome frolic. Decidedly a pleasant and unexpected turn-up. Capital general booking.

Story.—Elizabeth Lane, ace writer on cookery and house management, gets all her information from Felix Bassenak, owner of the local restaurant, and John Sloan, her snooty architect fiancé. Alexander Yardley, her Czar-like publisher, is a stickler for the truth and firmly believes that Elizabeth writes from knowledge. He also believes that Elizabeth and John are married and live in John's beautiful home in the country. He then invites himself and Jefferson Jones, a lonely sailor here, to Elizabeth's country home for Christmas. Fearing the sack, Elizabeth arranges to marry John over the holidays, but before the ceremony can take place the guests arrive. Fortunately, babies, left by women war workers, help to promote the necessary family atmosphere, and there are many unexpected complications before Alexander learns the truth and forgives, and Elizabeth jilts John and marries Jefferson.

Acting.—Barbara Stanwyck gives a bright performance as the bewildered Elizabeth; Dennis Morgan and Reginald Gardiner register in contrast, as Jefferson and John, and big as they are, S. Z. Sakall and Sydney Greenstreet are priceless as Felix and Alexander.

Production.—The tale is not original, but its clichés are so well put over by the shrewdly picked cast and skilfully paraded, that its skittish and sentimentally disarming action seems fresh. The borrowed baby sequences will keep the womenfolk chuckling and on their toes. Lastly, there are its glittering and cunning festive trappings. It has a new and tuneful signature tune, but it is the shrewd plugging of "Jingle Bells" that accentuates its already sure box-office touch.

Points of Appeal.—Evergreen basic story, clever additional gag, sterling team-work, very good dialogue, perfect timing, good title and box-office stars.

Perfect Strangers

M-G-M. British (A). Directed by Sir Alexander Korda. Featuring Robert Donat, Deborah Kerr and Glynis Johns. 9,300 feet. Released October 15, 1945.

SENTIMENTAL comedy drama, telling in easy and delightfully human stages, how a seedy, tediously methodical clerk and his colourless wife find their real selves while serving as sailor and Wren in the war. The idea behind the story is topical and intriguing and is told against a vivid, if slightly theatrical, war-time background. The result is a screen play which will amuse and charm young and old alike. Its appeal to women is unbounded. It can best be the biggest film in star as well as entertainment values. Excellent general booking.

Story.—Robert Wilson, a shy city clerk, hasn't the courage to ask for a rise before he is called up for the Navy. Catherine, his wife, coddles yet leans on her husband and has a perpetual cold. When Robert goes she joins the Wrens. Robert thrives on Navy training and sea air and, after three years abroad, develops into a real he-man. Catherine also grows up and eventually has an admirer in Richard, a naval architect. By this time Robert has fallen for Elena, a sympathetic nursing sister whose husband has recently been killed. Both Robert and Catherine feel they want a separation, but neither wishes to let the other down. When they ultimately meet they are so surprised at the improvement in each other that, following a few acid exchanges, they decide to start afresh in their old flat, now much brighter in outlook since the blitz.

Acting.—Robert Donat gives a natural, skilful study as Robert, and Deborah Kerr carries off a similar change in character and temperament with equal skill and considerable charm as Catherine. Glynis Johns, Ann Todd, Roland Culver and Craven Watson also do well in direct support.

Production.—The tale unfolded here approaches a real life problem with understanding, showmanship and ingenuity. True, much of its treatment is facetious, but all the same, its many clever and delightful touches are firmly underlined with sound commonsense. The delicate way in which the wife's fears are voiced when she thinks she will have to resume marriage, the frequent mentioning of Clacton-on-Sea as their only pre-war idea of a holiday resort, and the husband's natural indignation when his wife beats him to the suggestion that they should be divorced, and a host of other touches, pattern that is both gay and truthful. Its merriment, its topicality and its heart interest endow it with wide box-office appeal.

Points of Appeal.—Bright, cheery and moving tale, clever script, direction and dialogue, first-class characterisation, neat title and box-office stars.

The Southerner

United Artists. American (A). Directed by Jean Renoir. Featuring Zachary Scott, Betty Field and J. Carrol Naish. 8,359 feet. Release not fixed.

"GOOD EARTH" type romantic melodrama, with impressive, authentic cotton country backgrounds, concerning a tough young man and his hardworking young wife, who struggle to farm a neglected strip of land. The finely drawn leading characters are surrounded by a number of equally well-etched supporting ones, and the stern yet lofty story makes an outstanding saga. It is a triumph for Jean Renoir, famous French producer, who discards threadbare formula and gives the screen fresh red meat. First-rate booking, particularly for the intelligent picturegoer.

Story.—Sam Tucker determines to be a tenant farmer and, encouraged by his wife Nona starts to cultivate a neglected strip of land in a cotton country. He, Nona and Granny and the two children move into a shack and get down to serious work. They have trouble with a crazy neighbouring farmer, and lack of proper food makes Sam's son ill. Eventually they triumph over all difficulties and a good cotton crop is assured. Meanwhile, Sam's widowed mother becomes engaged to the local General Store dealer, and just before the harvest Sam and his father attend the wedding. The fun is fast and furious, but at the height of the celebration the district is hit by storm and flood and Sam's crop is ruined. Nona and Granny take the rebuff with astonishing good heart and give Sam the courage to start afresh.

Acting.—Zachary Scott does a fine job as Sam, Betty Field is an appealing and staunch Nona, and Beulah Bondi earns many grim laughs as Granny. J. Carrol Naish dominates the carefully chosen supporting cast.

Production.—The story makes no concessions to convention, but grim as it is, its gusty action is frequently lit by many human touches. Sympathy is always with the leading characters in their fight against Nature. A dry sense of humour illuminates the steady and lofty action. The director has not only got every ounce out of his cast, but made the most of his camera. Photographically and pictorially it is flawless. Rugged as well as intelligent, it deserves and should merit wide box-office success.

Points of Appeal.—Strong story, sterling characterisation, brilliant direction, big dramatic moments, friendly domestic touches, title and cast.

Dead of Night

Eagle-Lion. British (A). Directed by Cavalcanti, Charles Crichton, Basil Dearden and Robert Hamer. Featuring Mervyn Johns, Googie Withers and Michael Redgrave. 9,401 feet. Release not fixed.

NOVEL British magazine comedy melodrama in which six completely different yet complementary stories, ranging from the comic to the macabre, are welded into an absorbing, thought-provoking and entertaining whole.

True, its strange composition is excused by an "it's all a dream" ending, but the thoroughness and artistry of its presentation—the acting, photography and joint direction are excellent—lift it way above the conventional "have" class. A brave and successful experiment, it should, provided it is adequately exploited, ring the box-office bell in specialised, as well as popular, halls. Excellent general booking, and intelligent and showmanlike British film.

Story.—Walter Craig, an architect, is summoned on business to "Pilgrim's Farm," a picturesque country house. Elliot Foley, the owner, is a stranger to Craig, yet his face is oddly familiar. So are the faces of the guests. Craig then realises that he has met them all in a dream which ended in unspeakable horror. He is naturally uneasy and conveys his fears to Van Straaten, one of the guests, who happens to be a psychiatrist. Van Straaten is sceptical, but the others are more sympathetic and one by one they tell of strange, supernatural happenings.

Hugh Grainger, a racing motorist, describes how he once recognised a bus conductor's face as that of a hearse-driver's he had seen in a dream, and, because of the resemblance, saved himself from an untimely end. Sally O'Hara, a young girl, relates her experiences during a Christmas party in which she saw and held conversation with the ghost of a boy murdered many years before. Joan Cortland, a young married woman, tells how the purchase of an antique mirror, formerly the property of a murderer, nearly turned her husband into a killer. Elliot Foley breaks in here with a good golfing story, and finally Van Straaten, although a confessed sceptic, tells how a brilliant ventriloquist became the slave of his own dummy with tragic results. At this juncture, Craig awakes and finds that it has all been a dream, but just as he sighs with relief he gets a telephone call inviting him to "Pilgrim's Farm"!

Acting.—Mervyn Johns, Michael Redgrave, Basil Radford, Naunton Wayne, Googie Withers, Frederick Valk and Roland Culver are the stars, but they have nothing on the supporting players. The cast is, in fact, impeccable.

Production.—The vignettes are based on stories by E. F. Benson, Angus MacPhail, John V. Baines and H. G. Wells, and the four directors, Basil Dearden, Cavalcanti, Robert Hamer and Charles Crichton, skilfully pattern them into colourful and exciting screen play. Some may think that the golfing story is slightly out of harmony with the rest, but to our minds its satirical, "Topper-like" humour cleverly balances its macabre. Anyway, the picture attempts to bring off that which has never been successfully accomplished before—pack a number of films into a film—and what's more, does the trick. It is definitely something different, but, at the same time, a box-office composite of all box-office essentials. And, believe it or not, it is British at that! Who says our studios and script-writers are destitute of ideas?

Points of Appeal.—Ingenious, thoughtful and showmanlike basic design, very good characterisation and direction, variety, good title, subtle feminine angle and box-office cast.

Continued on page 29

WHEN A GIRL IS OVER 21.....

There are three things
she won't tell:

HER AGE...

HER DREAMS

HER LITTLE SECRET



POW

POOF

KINEMATOGRAPH WEEKLY



"OVER 21"

HAS



WRITTEN ALL
OVER IT!.....

STARS! IRENE DUNNE
ALEXANDER KNOX
CHARLES COBURN



PLAY!

"OVER 21"

Broadway's hilarious romantic comedy by Ruth Gordon now on the screen...over 21 times funnier.

PRODUCER!

SIDNEY BUCHMAN... noted for
"A SONG TO REMEMBER"...



DIRECTOR!

CHARLES VIDOR... Distinguished for
"COVER GIRL". "A SONG TO REMEMBER"
"TOGETHER AGAIN"...



ANOTHER



OVER

OVERK

CONTEST

A large, stylized, high-contrast black and white graphic of the letters 'RY'. The letters are bold and blocky, with a grainy, textured appearance. The 'R' and 'Y' are joined together, with the 'Y' having a long, thin vertical stroke extending downwards. The background is white with black speckles, giving it a vintage or distressed look.

OVER

OVERK



REVIEWS—continued from page 24

That's the Spirit

General F.D.-Universal. American (A). Directed by Charles Lamont. Featuring Peggy Ryan, Johnny Coy and Jack Oakie. 8,381 feet. Release not fixed.

LIGHT-HEARTED "supernatural" story, set in the glamorous Gay 90s, of a vaudeville star who is given leave from the dead to renew his fight with his pompous, puritanical father-in-law and safeguard the happiness of his wife and talented only child. It is more effective as a laughter-maker than as sentiment, but the shrewd plugging of Peggy Ryan and Johnny Coy, clever young tap dancers, and the happy nostalgic appeal of the plush settings, old-time music-hall sequences and fascinating tunes help considerably to adjust box-office balance. Popular appeal is reasonably secure. Incidentally, the title is neat and its star values gilt-edged. Good average programmer.

Story.—In 1890, Libby, pretty daughter of Jasper Cawthorne, a pompous, puritanical banker, falls in love with Steve Gogarty, star comedian. She arranges for her father to catch her in Steve's dressing-room and their marriage automatically follows. In due course, Libby has a daughter, Sheila, but shortly afterwards Steve is lured by a strange, beautiful woman, symbolising Death, to the great beyond. As soon as he recognises his new surroundings, he goes to the Complaints Department and asks to be returned to earth! Eighteen years elapse before he receives a seven-day pass and by this time Sheila is grown up. She wants to go on the music-hall stage and marry Martin, son of Steve's former partner, but Jasper, still a menace to his family, refuses his permission. Steve, after making much of his supernatural powers, straightens things out.

Acting.—Peggy Ryan and Johnny Coy act pleasantly and dance brilliantly, and Gene Lockhart is in his element as the small-minded puritanical and tyrannical Jasper, but Jack Oakie is somewhat heavy-handed as Steve. He does his best, but is obviously miscast. He is not the type or the figure.

Production.—The picture is good fun while it sticks to musical burlesque—the story, dancing and tunes are, as we have already pointed out, first rate—but it falters every

time it calls on the supernatural to evoke tears. Fortunately, its bright side covers a much larger area than its sentimental. Although no "Topper" or "Blithe Spirit," it is, for the most part, a jolly musical "rough and tumble."

Points of Appeal.—Staging, tunes, versatility of young players, good title and popular stars.

Circumstantial Evidence

20th Century-Fox. American (A). Directed by John Larkin. Featuring Lloyd Nolan, Michael O'Shea, Trudy Marshall, Billy Cummings. 6,077 feet. Release not fixed.

MELODRAMA concerning a man sent to the death cell on circumstantial evidence and the efforts of his friends and small son to prove that there has been a miscarriage of justice.

The story has sustained dramatic interest, but it is marred by patches of rather crude sentiment and a few flat spots. However, it livens up as it reaches the climax and finishes strongly.

The acting is good and the characters are well drawn. In spite of its false moments, this picture has a reliable appeal in the "it might have happened to you" angle. Useful second feature or lead for smaller halls.

Story.—Joe Reynolds' son, Pat, is caught by the bad-tempered local baker breaking up boxes with the hatchet Joe has just bought him. The baker confiscates the hatchet. Joe goes to collect it and the two men, both hot tempered, start to fight. Joe seizes the hatchet and the baker falls, killing himself by striking his head against his stove. People in the front of the shop think they see Joe actually strike a blow. On their evidence, he is convicted of murder.

The rest of the picture is concerned with the efforts of Pat and his friend Sam to try to get a new trial.

Acting.—Michael O'Shea makes a credible character of the quick-tempered Joe, and Lloyd Nolan gives a typically likeable performance as the staunch Sam, Billy Cummings, as the boy Pat, handles his emotional moments with a commendable restraint.

Production.—The story has its flat spots, but on the whole it has sufficient inherent drama to sustain interest. The fact that the characters are ordinary, small-town people credibly drawn gives additional human interest to the

story; and the director has made the most of the dramatic tension of the gaol-break scenes at the climax. A useful supporting picture, with plenty of story interest.

Points of Appeal.—Dramatic story of ordinary people, sound acting, showmanlike direction.

Reissues of the Week

Lloyd's of London

20th-Fox. American (A). Directed by Henry King. Featuring Freddie Bartholomew, Madeleine Carroll and Tyrone Power. 10,607 feet. Release not fixed.

SPECTACULAR romantic costume piece presenting an interesting and impressive composite portrait of London life from 1770 to 1805, with the growth of the famous house of Lloyd's as its background. There is a slight love story running through, and the acting is sincere and dignified. In our original review of March 18, 1937, we classed it as "outstanding general booking; a film that should be seen by all."

Points of Appeal.—Brilliant historical background, good acting, rich pageantry and star and title values.

Variety Jubilee

Sherwood. British (U). Directed by Maclean Rogers. Featuring Richard Purdell, Leslie Brook and All-Star Variety. 8,243 feet. Release not fixed.

ORIGINALLY reviewed in KINE. of March 4, 1943, this is a gay, picturesque and friendly romantic musical tracing the chequered fortunes of the London music-hall from the palmy Boer War days to the uncertain but more prosperous present. There is a slight, yet human story which furnishes an excuse for the introduction of many of the most popular tunes, stars and turns of yesterday and to-day. Apart from the stars, such well-known and loved people appear as George Robey, Charles Coburn, Ella Retford, the Six Can-Can Dancers and the Ganjou Brothers and Juanita. A very worthwhile reissue and one which will attract the masses.

Points of Appeal.—Pleasing, colourful and eventful story, popular sentiment, capable acting and big star and title values.

DAWN TRUST SHOWS FOR RELIGIOUS PICTURES

HIGH STANDARD OF TECHNIQUE

FOUR films planned for exhibition in this country in churches and mission halls were screened to clergy and others by Dawn Trust at the British Council theatre on Friday last. Made by Cathedral Films Inc. on 35-mm. stock, they have been reduced to 16-mm. to suit the requirements of the buildings in which it is hoped they will be shown.

Generally speaking, they represent a higher standard of technique than is usual with religious films. Acting is adequate, in some instances very good, and voices, except for here and there, a harsh American intonation well modulated and clear. The voice of Jesus of Nazareth is exceptionally good, but that of the boy Jesus in the carpenter's workshop is painfully flat. Dawn Trust should consider remaking this portion of the sound track, using the voice of an English boy with a good type of delivery.

THE CHILD OF BETHLEHEM (22 mins.).—This film tells the gospel story of the birth and

childhood of Christ with shepherds, wise men, etc., elaborated by some non-Biblical introductions. Here and there are theatricalities and naivetés of expression which detract somewhat from general appeal.

A CERTAIN NOBLEMAN (20 mins.).—This story of the healing of the nobleman's son suffers from a rather too lengthy introduction which strikes a too modern note, but the story is well told. A fine bit of acting here is the un-Biblical character of the nobleman's son's tutor, who is punished at first for his devotion to Jesus.

THE PRODIGAL SON (22 mins.).—The best-told story of the four, the double moral of the prodigal's wastefulness and his brother's unforgiveness being emphasised. An unnecessary intrusion is that of dogs barking at the prodigal's return.

NO GREATER POWER (24 mins.).—This is a dramatisation, some people may think an over dramatisation, of the story of Zacchaeus, the publican.

I. OF MAN MERGER MEANS MONOPOLY

The proposed merger of the Isle of Man Palace and Strand companies promises something like a monopoly in the entertainment business of the island, writes a KINE. correspondent.

The Palace and Derby Castle Co. own the Palace Ballroom and Coliseum and Derby Castle as well as the Gaiety Theatre, which is the only legitimate theatre on the island. They are also owners of the Regal, Royalty and Crescent theatres and the Crescent Pavilion.

The Strand company owns the Strand cinema, Picture House and Palais de Danse in Douglas, and the Pavilion, Peel, and Strand cinema, Port Erin.

The only entertainment place in Douglas outside the combine will be the municipally-owned Villa Marina, and the only cinemas in the island those at Onchan, Ramsey and Castletown.

A 13-year-old boy was charged at Bray Children's Court with stealing a short film valued at £20. "Deep Rivers," the property of Louis Elliman, Ltd. He was dismissed under the Probation Act and ordered to pay £1 for damage.

Carnival Dances for C.T.B.F.

THE first Victory winter for six years will be brighter in many ways. A number of dances organised by a managers' committee in the provinces have already been dated, the proceeds of these being given to the Cinematograph Trade Benevolent Fund.

The board of management requests managers to form committees in their towns to arrange victory year balls, in aid of the fund. It is felt that present-day showmanship of the industry can make these functions attractive propositions.

R. C. O. Viveash, secretary of the C.T.B.F., 52, Shaftesbury Avenue, W.1, will be glad to hear of any committees so formed, and to give all possible help in organising.

This is a fine opportunity to benefit the benevolent fund. Managers are urged therefore to form their committees without delay.

Spencer Tracy will be the star in "Before the Sun Goes Down" (M-G-M). The novel, which will be published by Doubleday, Doran and Co., was written by Elizabeth Metzger Howard.

TRADE SHOW OFFERS—AUG., 1945

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A Army Wives ...	Pathe ...	59 min.	A	5,396 ft.	Elyse Knox, Marjorie Rambeau	Reliable second for most halls. Safe for youngsters	Aug. 16, 1945	Nov. 26, 1945
B Bella of Rosarita ...	British Lion-Republic	68 min.	U	6,128 ft.	Roy Rogers, "Gabby" Hayes	Capital Roy Rogers. Great for youngsters...	Aug. 2, 1945	Not Fixed
B Bewitched ...	M-G-M	64 min.	A	5,856 ft.	Edmund Gwenn, Phyllis Thaxter	Reliable general programmer. Definitely not for children	Aug. 30, 1945	Not Fixed
B Brighton Strangler, The ...	RKO-Radio	67 min.	A	6,057 ft.	John Loder, June Duprez	Sound chiller for the masses and sticks. Hardly suitable for youngsters	Aug. 16, 1945	Oct. 1, 1945
C Cheaters, The ...	British Lion-Republic	87 min.	U	7,839 ft.	Joseph Schildkraut, Billie Burke	Very good general booking. Safe for youngsters ...	Aug. 9, 1945	Not Fixed
C Crimea Conference, The ...	Soviet F.A.	47 min.	U	4,300 ft.	—	Good interest feature for general distribution ...	Aug. 30, 1945	Immediate
D Destiny ...	G.F.D.-Universal	65 min.	A	5,822 ft.	Gloria Jean, Alan Curtis	Reliable hokum for the industrial element and the family	Aug. 16, 1945	Oct. 15, 1945
D Devotion ...	Warner	105 min.	U	9,569 ft.	Ida Lupino, Olivia de Havilland	Outstanding general booking. Great for the family	Aug. 30, 1945	Not Fixed
"D Dillinger ...	Pathe ...	69 min.	A	6,290 ft.	Anne Jeffreys, Lawrence Tierney	Excellent thriller for the populars. Definitely not for youngsters	Aug. 30, 1945	Sept. 17, 1945
D Don Juan Quilligan ...	20th Century-Fox	75 min.	A	6,759 ft.	William Bendix, Joan Blondell	Safe comedy programmer. Nothing to harm youngsters	Aug. 2, 1945	Oct. 29, 1945
E Echo Murders, The ...	Anglo-American	72 min.	A	6,500 ft.	David Farrar, Kynaston Reeves	Reliable hokum for the crowd and kids ...	Aug. 30, 1945	Not Fixed
F Follow the Leader ...	Pathe ...	63 min.	A	5,760 ft.	Leo Gorcey, Huntz Hall	Reliable second for the masses and sticks. Should appeal to juveniles	Aug. 23, 1945	Oct. 12, 1945
F Frozen Ghost, The ...	G.F.D.-Universal	61 min.	A	5,461 ft.	Lon Chaney, Evelyn Ankers	Thriller for the uncritical only. Definitely not for juveniles	Aug. 16, 1945	Oct. 1, 1945
G I. I. Honeymoon ...	Pathe ...	70 min.	A	6,330 ft.	Gale Storm, Peter Cookson	Good general programmer. Nothing to harm youngsters	Aug. 23, 1945	Aug. 20, 1945
G God Is My Co-Pilot ...	Warner	86 min.	U	7,916 ft.	Dennis Morgan, Raymond Massey	Very good general programmer. Just right for youngsters	Aug. 30, 1945	Not Fixed
H Her Highness and the Bellboy ...	M-G-M	111 min.	U	9,948 ft.	Hedy Lamarr, Robert Walker	Star-spangled "sweet and pretty" for the family and juvenile trade	Aug. 30, 1945	Nov. 12, 1945
H Hitch-Hike to Happiness ...	British Lion-Republic	72 min.	U	6,510 ft.	Al Pearce, Dale Evans	Good second. Great for the family ...	Aug. 9, 1945	Not Fixed
H Home Sweet Home ...	Butcher's	91 min.	A	8,245 ft.	Frank Randle, Nicolette Roeg	Box-office sitter for provincial and industrial halls. Nothing to harm youngsters	Aug. 23, 1945	Oct. 29, 1945
I Identity Unknown ...	British Lion-Republic	70 min.	A	6,377 ft.	Richard Arlen, Cheryl Walker	Very good "programmer." Safe for youngsters...	Aug. 2, 1945	Nov. 26, 1945
I Men in Her Diary ...	G.F.D.-Universal	74 min.	A	6,617 ft.	Peggy Ryan, Jon Hall	Capital general booking. Safe for youngsters ...	Aug. 16, 1945	Nov. 12, 1945
I Naughty Nineties, The ...	G.F.D.-Universal	75 min.	A	6,759 ft.	Bud Abbott, Lou Costello	Very good title and star comedy bet. Great for youngsters	Aug. 2, 1945	Sept. 10, 1945
P Painted Boats ...	Ealing	63 min.	U	5,676 ft.	Jenny Laird, Bill Blewitt	A "different" film that should delight discriminating audiences	Aug. 30, 1945	Oct. 29, 1945
P Pan Americana ...	RKO-Radio	84 min.	A	7,578 ft.	Phillip Terry, Audrey Long	Acceptable novelty booking for all classes. Nothing to harm youngsters	Aug. 16, 1945	Sept. 24, 1945
R Range Law ...	Pathe ...	60 min.	U	5,400 ft.	Johnny Mack Brown, Raymond Hatton	Good Western support for the family and kids ...	Aug. 23, 1945	Dec. 17, 1945
R Rogues' Gallery ...	Pathe ...	58 min.	A	5,233 ft.	Frank Jenks, Robin Raymond	Second-rate "second." Safe for youngsters ...	Aug. 23, 1945	Dec. 3, 1945
S Son of Lassie ...	M-G-M	100 min.	U	9,015 ft.	Peter Lawford, June Lockhart	Excellent general booking. Great for youngsters	Aug. 16, 1945	Oct. 29, 1945
S Sport and Country ...	Renown	35 min.	U	3,163 ft.	Alvar Lidell	Very good general fill-up. Good for youngsters ...	Aug. 30, 1945	Oct. 1, 1945
S Sporting Chance ...	British Lion-Republic	56 min.	A	5,107 ft.	Jane Randolph, John O'Malley	Good general support. Nothing to harm youngsters	Aug. 2, 1945	Not Fixed
S Strange Illusion ...	Pathe ...	83 min.	A	7,662 ft.	James Lydon, Sally Eilers	Very good general booking. Slightly above the heads of youngsters	Aug. 30, 1945	Sept. 10, 1945
T There Goes Kelly ...	Pathe ...	60 min.	A	5,501 ft.	Jackie Moran, Wanda McKay	Average support for the populars. Nothing to harm juveniles	Aug. 30, 1945	Oct. 29, 1945
T They Knew Mr. Knight ...	G.F.D....	93 min.	A	8,323 ft.	Nora Swinburne, Mervyn Johns	Moderate quota booking. Nothing to harm youngsters	Aug. 9, 1945	Not Fixed
T Thousand and One Nights, A ...	Columbia	93 min.	A	8,470 ft.	Cornel Wilde, Evelyn Keyes	Terrific title booking for all classes. Safe for youngsters	Aug. 30, 1945	Not Fixed
T True Glory, The ...	Warner	87 min.	A	7,861 ft.	—	Box-office documentary. Should not harm youngsters	Aug. 2, 1945	Aug. 27, 1945
W Week-end at the Waldorf ...	M-G-M...	129 min.	A	11,633 ft.	Ginger Rogers, Walter Pidgeon	Excellent general booking. Nothing to harm youngsters	Aug. 9, 1945	Oct. 1, 1945
W Where Do We Go From Here? ...	20th Century-Fox	78 min.	U	6,977 ft.	Fred MacMurray, Joan Leslie	Capital novelty booking. Great for youngsters ...	Aug. 23, 1945	Not Fixed
W Within These Walls ...	20th Century-Fox	72 min.	A	6,426 ft.	Thomas Mitchell, Mary Anderson	Good programmer for popular and industrial halls. Strong meat for juveniles	Aug. 30, 1945	Sept. 3, 1945
W Women at War ...	M-G-M	34 min.	U	3,040 ft.	Commentary by Frank Phillips	Handy general fill-up. Good for the family ...	Aug. 30, 1945	Not Fixed
X Marks the Spot ...	British Lion-Republic	56 min.	A	5,028 ft.	Damian O'Flynn, Helen Parrish	Good average support. Safe for youngsters ...	Aug. 2, 1945	Not Fixed
X You Came Along ...	Paramount	104 min.	A	9,388 ft.	Lizabeth Scott, Robert Cummings	Very good general booking. Nothing to harm youngsters	Aug. 30, 1945	Oct. 22, 1945
Z Zoya ...	Soviet F.A.	80 min.	A	7,500 ft.	Galina Yodanisakaya, A. Kuznetsov	Good specialized hall booking. Not for juveniles	Aug. 30, 1945	Immediate

REISSUES

Black Sheep of Whitehall, The	79 min.	U	7,200 ft.	Will Hay, John Mills	Capital revival. Great for youngsters	Aug. 30, 1945	Not Fixed
Foreman Went to France, The	79 min.	A	7,200 ft.	Constance Cummings, Clifford Evans	Good British revival. Nothing to harm youngsters	Aug. 30, 1945	Not Fixed
G.I.'s, Please	71 min.	A	6,466 ft.	Sydney Howard, Jane Baxter	Useful reissue. Safe for youngsters	Aug. 9, 1945	Not Fixed
It's in the Air	86 min.	U	7,822 ft.	George Formby, Polly Ward	Good general booking	Aug. 30, 1945	Not Fixed
Little Men	84 min.	U	7,593 ft.	Kay Francis, Jack Oakie	Good novelty reissue for the family and youngsters	Aug. 30, 1945	Immediate
Night Must Fall	116 min.	A	10,455 ft.	Robert Montgomery, Rosalind Russell	Excellent revival. Hardly suitable for children	Aug. 16, 1945	Sept. 24, 1945
Pilgrims ("Personal Column")	75 min.	A	7,700 ft.	Maurice Chevalier, Eric von Stroheim	Excellent specialised hall booking with wider potentialities on stellar grounds. Not for the family	Aug. 9, 1945	Not Fixed
Queen of Hearts	80 min.	U	7,165 ft.	Gracie Fields, Enid Stamp-Taylor	Very good revival. Great for youngsters	Aug. 9, 1945	Not Fixed
Swiss Family Robinson	84 min.	U	7,600 ft.	Edna Best, Freddie Bartholomew	Good revival for industrial and family halls	Aug. 30, 1945	Immediate
That's a Good Girl	83 min.	U	7,363 ft.	Jack Buchanan, Elsie Randolph	Acceptable reissue for industrial and family halls	Aug. 9, 1945	Not Fixed
Tom Brown's Schooldays	82 min.	U	7,341 ft.	Cedric Hardwicke, Freddie Bartholomew	Very good reissue. Great for the family	Aug. 30, 1945	Immediate
Volga-Volga	72 min.	U	6,442 ft.	Lyubov Orlova, A. P. Tutuskin	Worth while booking on novelty value. Safe for the family	Aug. 9, 1945	Not Fixed
Wedding Night	83 min.	A	7,528 ft.	Gary Cooper, Anna Sten	Reliable revival for the populare. Above the heads of children	Aug. 23, 1945	Immediate
Wings of the Morning	86 min.	U	7,704 ft.	Annabella, Henry Fonda	Very good revival. Great for the family	Aug. 16, 1945	Oct. 1, 1945
Yank at Oxford, A	103 ft.	U	9,270 ft.	Robert Taylor, Vivien Leigh	Popular revival, a box-office winner for all classes	Aug. 30, 1945	Oct. 22, 1945

WHAT'S RELEASED IN SEPT., 1945

DATE.	TITLE.	RENTER.	REG.	RUNNING TIME. MIN.	CERTIF. CATE.	LENGTH. FEET.	STARS.	"KINE." REVIEW DATE.
SEPT. 3	Agitator, The	Anglo-American	Br./R. 7911	103	U	9,246	Billy Hartnell, Mary Morris	Jan. 4, 1945
"	Hidden Eye, The	M-G-M	F. 8427	69	A	6,229	Edward Arnold, Frances Rafferty	July 12, 1945
"	I Live in Grosvenor Square	Pathe	Br./Tr. 8165	114	U	10,267	Anna Neagle, Rex Harrison	May 24, 1945
"	It's a Pleasure	RKO-Radio	F. 8327	90	A	8,111	Sonja Henie, Michael O'Shea	June 7, 1945
"	Junior Miss	20th Century-Fox	F. 8426	92	U	8,308	Peggy Ann Garner, Allyn Joslyn	July 19, 1945
"	Within These Walls	20th Century-Fox	—	72	A	6,426	Thomas Mitchell, Mary Anderson	Aug. 30, 1945
SEPT. 10	Guy, a Gal and a Pal, A	Columbia	F. 8287	62	U	5,618	Ross Hunter, Lynn Merrick	May 31, 1945
"	Henry V.	Eagle-Lion	Br./Tr. 7947	137	U	12,343	Laurence Olivier, Leslie Banks	Nov. 30, 1944
"	Mr. Skeffington	Warner	F. 8127	127	A	11,456	Bette Davis, Claude Rains	April 12, 1945
"	Night Nineties, The	G.F.D.-Universal	F. 8447	75	A	6,759	Abbott and Costello	Aug. 2, 1945
"	Partners of the Trail	Pathe	F. 8314	55	U	4,983	Johanny Mack Brown, Raymond Hatton	May 31, 1945
"	Strange Illusion	Pathe	—	83	A	7,662	James Lydon, Sally Eilers	Aug. 30, 1945
SEPT. 17	"Dillinger"	Pathe	—	69	A	6,290	Anne Jeffreys, Lawrence Tierney	Aug. 30, 1945
"	Incendiary Blonde	Paramount	F. 8215	113	A	10,184	Betty Hutton, Arturo de Cordova	May 10, 1945
"	Silent Partner	British Lion-Republic	F. 8242	54	A	4,890	William Henry, Beverly Lloyd	May 10, 1945
"	Twice Blessed	M-G-M	F. 8407	76	A	6,820	Preston Foster, Gail Patrick	July 5, 1945
SEPT. 24	Bell for Adano, A	20th Century-Fox	F. 8397	104	A	9,359	Gene Tierney, John Hodiak	June 28, 1945
"	Pan Americana	RKO-Radio	F. 8462	84	A	7,578	Phillip Terry, Audrey Long	Aug. 16, 1945
"	Roughly Speaking	Warner	F. 8360	127	A	11,434	Rosalind Russell, Jack Carson	June 14, 1945

REISSUES

SEPT. 17	Waterloo Road	G.F.D.	Br./Dr. 7931	76	A	6,837	John Mills, Stewart Granger	Jan. 11, 1945
SEPT. 24	Night Must Fall	M-G-M	F. 14,848	116	A	10,455	Robert Montgomery, Rosalind Russell	Aug. 16, 1945

*A British Picture.

†In Colour.

MYSTERY AMONG THE ARTISTES

By BEN of B.N.



DON'T get us wrong when we say that the new British National Picture, "Latin Quarter," is a mystery drama. All too often, all mystery tales are contemptuously dismissed as "Whodunnits," just as Westerns are invariably "Horse Operas." People are apt to overlook the fact that there have been numerous mystery stories like "Thin Man" and "Laura," and cowboy tales such as "Stage Coach" and "The Virginian" which have still appealed to intelligent people, as distinct from those death-to-the-box-office-boys and girls, the intelligentsia.

Both "Latin Quarter" and "Query?" due for trade screening on October 16 and September 18, are in the "Thin Man" and "Laura" categories, "Latin Quarter" because of the clever way the story has been handled, the intelligent method of production, the exceptional direction and acting, and the outstanding photography and lighting.

"Query" is a mystery of a very different type, unusual in presentation and novel in story.

Directed by Vernon Sewell, with Derrick de Marney as star and associate producer, "Latin Quarter" is set in the Bohemian quarter of Paris at the tail end of the last century, where the dimly-lit streets, with their strange foreboding shadows add to the weird and eerie nature of the story, an atmosphere considerably enhanced by the magnificent lighting effects and photography of Gunther Krampf, whose sinister use of light and shadow did so much to make that great continental drama "The Student of Prague."

Joan Greenwood and Joan Seton have the leading feminine roles, the former as the wife of a mad artist, played by Beresford Egan, and the latter as the girl who come into the life of Derrick de Marney later in the story.

Joan Greenwood appeared in de Marney's Concannon Production of "The Gentle Sex," playing the rôle of "Half Pint," while Joan Seton was found after a three months' search, as the ideal girl for the other female

rôle. This is her first screen appearance, but already she is being tipped as one of the outstanding discoveries of the season.

Frederick Valk is probably one of the finest character players of stage or screen, and the same might be said of Lily Kann, both of whom contribute masterly acting performances in their respective rôles.

"Query," by "Seamark," is a modern story, a problem tale about which we cannot say much without destroying the surprise of its novel presentation and the unusualness of its story. Montgomery Tully gets his first big directorial opportunity with this and so effectively has he worked on the picture that he is likely to emerge as one of the most promising new directors in the business.

Billy Hartnell, who has a series of screen successes to his credit since he was hailed by the Press for his performance in "Way Ahead," has the lead as "Masterick," a man wrongly accused of murder, with Jimmy Hanley also giving a fine performance as a newspaper reporter. Chili Boucher loses her glamour to take a character rôle that is exceptional and proves she can act as well as look good.

Dinah Sheridan, Brefni O'Rourke, John Slater, Wylie Watson, Maire O'Neill, Ellis Irving and others make up an exceptionally strong and efficient cast.

To follow these you will soon be seeing "Loyal Heart," which brings the beauty spots of Cumberland and the Lake District to the screen, in a drama which features "Fleet," a wonderful sheep dog or, to be more correct, a Border Collie.

"Trojan Brothers," from the well-known novel, is nearing completion, with Patricia Burke starring with David Farrar, and Bobbie Howes and Barbara Mullen, and following that, work starts on British National's most ambitious undertaking to date, "The Lisbon Story."

[Adv.]

G.F.D.'s
Latest

Republic Makes its First Colour Feature

RACHMANINOFF'S MUSIC IN "CONCERTO"

REPUBLIC has three pictures in production: "Mexicana," which is now in its final shooting stages; "Dakota," which was recently put under way; and Frank Borzage's Technicolor, "Concerto," Republic's first colour feature. These three are the most ambitious ventured upon by Republic, and will be released in this country by British Lion.

"Mexicana" is described as a lavish musical romance. Directed by Alfred Santell and co-starring Constance Moore and Tito Guizar, its sets and costumes are on a scale calculated to set it well in the "super" category.

"Dakota," a story of the early territorial days in the mid-West, gives John Wayne and Vera Hruba Ralston good opportunities. Walter Brennan, Ward Bond, Mike Mazurki and Ona Munson are in the supporting cast.

Last of the trio is Frank Borzage's "Concerto." Marking a milestone as the studio's first Technicolor subject, the elaborate preparations which have been undertaken, the announcement of the deal for exclusive rights to Rachmaninoff's music, the high budget assigned to the picture plus the search for a top-notch cast, suggest that this will be the top picture in Republic's new schedule.

DAVIS HAS A DUAL ROLE

Work has now begun at the Warner Burbank studios on the musical scores for two of the major productions which will form part of the company's 1946 release schedule. These are "A Stolen Life," with Bette Davis, and "The Two Mrs. Carrolls," a new version of the stage success.

Franz Waxman is scoring "The Two Mrs. Carrolls," which co-stars Barbara Stanwyck and Humphrey Bogart with Alexis Smith under the direction of Peter Godfrey.

"A Stolen Life" has been given to Max Steiner for scoring. This is the film which presents Bette Davis as the "good sister" and "bad sister" vying for the affections of Glenn Ford.

Following her switch to comedy in "Pillow to Post," in which she stars with William Prince and Sydney Greenstreet, Ida Lupino is to make her début as a singer in "The Man I Love." As a nightclub entertainer, she renders "Why Was I Born?" "My Bill," and the title song.

Monte Blue has been given the rôle of a gambler in "Her Kind of Man," now in production under the direction of Fred De Cordova, with Faye Emerson, Zachary Scott and Janis Paige in the cast.



Brenda Joyce, who will be seen in **PILLOW OF DEATH (G.F.D.)**. It will be Trade shown shortly

JUNIORS RUN A CONCERT PARTY

Members of G.-B. Junior Clubs have been busy during the last few weeks collecting books for soldiers, running concert parties and taking part in athletics.

KINE correspondents report:—An important aspect of international youth relationship was shown at the G.-B. Junior Club at the Gaumont, Camden Town, when the club was visited by Capt. Vassili Bogatyrev, of the Red Army, and the Russian representative at the World Youth Conference, accompanied by Miss Phyllis Hayes, of the Anglo-Soviet Youth Friendship Alliance. The guests were introduced by manager R. W. Lane.

A demonstration boxing bout was one of the most recent and popular activities at the Gaumont, Worcester, Junior Club. The fight was between two A.B.A. champions, George Chanter, 1944 Champion of Gt. Britain and former champion of the Sea Cadets, and David Currey, West of England Champion. The fight was promoted by manager John Bee.

In connection with a books for the Forces tie-up, four clubs in the London area collected 5,000 books for the men of the Services. The books were stamped with the names of the donating clubs.

The concert party of the Palace, Swindon, which has been trained by Club Leader manager Jimmy Lynton, put on a successful show at the Cirencester Town Sports. The visit was arranged by Lynton with Manager A. Maxsted, of the Picture House, Cirencester, whose own concert party is in rehearsal.

Club Lunch Set

The Cinema Club executive has made arrangements for the opening luncheon in the Picture House Café, Glasgow, on Friday, September 14, at 12.45 p.m.

DEAD OF NIGHT... The phrase conjures up visions, and the picture conjures up the macabre and the unearthly. It is a collection of the romantic and the dramatic—all these elements are in the collection of tales which together make up a most unusual and entertaining film.

Is this a horror film? For this is outside the rut of ordinary horror pictures. It is four films in one—a cast headed by the best actors in their top form, collaborating with the best writers, its content and its presentation as good as that of Wells and E. F. Benson. The best advertisement here is a film that will talk for itself....

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DEAD OF NIGHT

PRODUCED BY MICHAEL BALCON

DIRECTED BY

CAVALCANTO • GUY CRISTIAN • JON

BASIL DEAN • JAMES HANNA

SCREENPLAY BY

JOHN V. BAINES • JAMES HANNA

ADDITIONAL DIALOGUE BY T. J. MARK

BASED ON ORIGINAL

H. G. WELLS' "THE DOOR IN THE WALL"

JOHN V. BAINES • JAMES HANNA

Distributed by Eagle Lion



NEW BRITISH
PICTURE

Soviet Producers Step Up Production: Eisenstein Starts Part Two of "Ivan"

By A Special
Correspondent

THE Moscow Film Studios ("Mosfilm"), situated on the Sparrow Hills overlooking the capital, are now in brisk production.

Igor Savchenko, the young producer who made the historical film "Bogdan Khmelnytsky" is rebuilding the Moscow of 1815 for his new picture, "A Dowry with Monograms," a musical film.

Producer Mikhail Zharov is having the studio workshops build him all kinds of plywood aeroplanes. His new film, "Sham Aerodrome," is a comedy showing how Soviet flyers deceived the Germans by setting up sham airfields at the front.

The operations in the film are carried out by combat friends—Russians and French—and they are shown spending their leisure hours together.

Sergei Eisenstein has begun shooting the second instalment of the historical film "Ivan the Terrible," with Nikolai Cherkasov in the title rôle.

Lev Arnshtam's new film "Glinka" is devoted to the Russian composer Mikhail Glinka (of "Ruslan and Ludmilla" and "Ivan Susanin" fame).

Master of the animated cartoon, Alexander Ptushko is working on a coloured film "Stone Flower," to a story by the Urals folk writer Pavel Bazhov, author of "Malachite Casket."

In contrast to his former films

"New Gulliver," or "Golden Key" which were done with puppets, the present film will have real actors, but it will be fanciful and full of stunts.

The new building of the "Soyuzdetfilm" (children's films) Studios are located at the opposite end of the city, in the zone of the Agricultural Exhibition grounds. Producer Vasili Zhuravlev is adapting for the screen Jules Verne's novel "Fifteen Year Old Captain." The exterior scenes will be taken at the Black Sea. Alexander Zguridi, of the "Voyentekhfilm" (Military-Technical) Studios is filming Jack London's "White Fang."

"Voyentekhfilm" Studios also produce educational, technological and popular science films. The Studios are working on the film "Master of the Stage"—about the Moscow Art Theatre.

The actors of this theatre are being filmed in the best plays of its repertory. The film will preserve for many years to come the art of the celebrated masters of this theatre and show the principles of the system propounded by Konstantine Stanislavsky, and the methods of directing by Vladimir Nemtovich-Danchenko.

Robert Newton, Muriel Pavlow and Raymond Lovell in a scene from Associated British's NIGHT BOAT TO DUBLIN

CANADIAN
HIGHLIGHTS

by a KINE
Correspondent
in Toronto

IN recognition of the magnificent support of L. W. Payne, proprietor of the Capitol Theatre, a 96-seater house, in Listowel, a town of 3,000 population in Ontario, Brig. Russell Beattie, former Officer commanding the Canadian Fusiliers in the European War, made a special trip from Military District headquarters, London, Ont., to express formal thanks for comforts and co-operation over five years.

Through the loan of the Capitol, the Listowel Women's War Service League raised \$13,157.50 for war charities, while Payne himself shipped 725,400 cigarettes to soldiers overseas, donated six pianos to as many different units, promoted contributions to various organisations, such as the Red Cross, Salvation Army War Services, Soldiers' Sport Fund and the British War Victims Fund, and provided thousands of special dinners at army camps.

LABORATORY equipment has arrived in Toronto from the United States for the film studio in the Toronto district of Instructional and Sales Productions. United, new Canadian company formed under the partnership plan of Paul Nathanson, of Toronto, and J. Arthur Rank, of England. The studio located on The Queensway, New Toronto, is expected to be ready for operation in September, under the direction of Frank O'Byrne, formerly with Associated Screen News, Limited. The company will make documentary pictures, including special films for the Odeon Movie Clubs for young Canadians, of which 60 will be organised in the fall, it is expected.

GENERAL MANAGER A. J. LAURIE, of Eagle-Lion Films of Canada, Limited, Toronto, has completed his list of branch managers in the new organisation by

the appointment of Frank Scott to the Calgary, Alta., office. Scott resigned from 20th Century-Fox, with which he had been identified as salesman for many years.

Dave Brickman, who became Winnipeg manager of the company which will market British and French films under the Nathanson-Rank partnership plan, had been with Canadian Paramount at Winnipeg for a score of years.

FOLLOWING the resignation of Harvey Hunt from Famous Players Canadian head office to become head office booker for Odeon Theatres of Canada, Toronto, Guy Upjohn has left his position as head-booker at the Toronto RKO branch to join Famous Players. Jack Bernstein, with RKO since 1937, is promoted to Upjohn's place.

The change took place on the occasion of the return to the RKO sales staff of Lieut. Murray Devaney, son of General Manager L. M. Devaney, of Canadian RKO, who had seen long service with the Royal Canadian Navy in various parts of the world.

LAWRENCE ALLEN, son of the late J. J. Allen, a once-prominent circuit executive, and Allen Stark, of Toronto, have joined in the formation of the Canadian Motion Picture Sound Company, with factory premises in Leaside, Ontario, to start the production in the Dominion of several types of 16-mm projection machines.

DORMANT during the European war period, Audio Pictures has been reorganised at Toronto, according to announcement by Arthur Gottlieb, head of Film Laboratories of Canada Limited, of which Audio is a subsidiary. Appointed director of film production is Hans Tiesler, formerly of the U.S. Army Transport Service and previously in Hollywood.

BOB WOLFF LEADS RKO-RADIO
SALES CONVENTION

DETAILS of RKO-Radio's new 1945-46 programme were announced by Bob Wolff, managing director, at a meeting of the company's sales force at Claridges last week-end.

Wolff stated that they were assured of establishing in 1945 a new record for a single year's trading.

During his recent visit to New York, he had had consultations with Ned E. Depinet, president of RKO-Radio; Peter N. Rathvon, president of Radio-Keith-Orpheum and Phil Reisman, vice-president of RKO-Radio in charge of foreign distribution, and later, in Hollywood, with Charles Koerner, vice-president in charge of production.

He had acquainted these executives with the current trends of the British market and, in turn, had been given first-hand proof of the manner in which the studio schedule had been complied with special regard to U.K. distribution.

Mr. Koerner had accepted an invitation to visit Britain, and could be expected, together with Mr. Reisman, during the next few weeks.

It was likely that an opportunity would then be taken for consultations with J. Arthur Rank to complete plans on their first joint British production.

Mr. Wolff added that RKO-Radio would continue to distribute properties made by Samuel Goldwyn, International Pictures and Walt Disney, as well as the line-up planned by Liberty Films, the new company formed by Frank Capra, William Wyler and Sam Briskin.

The names and stars in RKO-

Radio's forthcoming set of trade shows appear in detail on page 37 of this week's KINE.

Bob Wolff's account of future production plans and of completed pictures which will be seen in Britain later in the season will appear in next week's KINE.

BANGOR HAS
LICENCE WORRY

Bangor, Northern Ireland, Council is still worried about the conditions of the cinema licences. Its solicitor has advised that the Tonic cannot open for a Sunday concert unless it gets a licence under the 1934 Local Government Act.

The Council has also been informed that the Tonic must also have a 1934 Act licence to put on any stage shows.

As the Tonic has been running kine-variety with success, the Town Clerk has been instructed to ask the Town Solicitor if a combined cinema and variety show is a breach of the law?

Kinemas may not open in Bangor on Sundays, but dance halls can do so under the guise of a club—even though they have no Sunday licence.

ANOTHER RECORD-BREAKER

from **G.F.D.!**

DIRECTORS
J. ARTHUR RANK, J.P., CHAIRMAN AND
L.W. FARROW, DEPUTY CHAIRMAN AND
JOINT MANAGING DIRECTOR (FINANCE)
MARK OSTREER, JOINT MANAGING DIRECTOR
COL. H.A. MICKLEM, C.B., C.M.G., D.S.O.
MAURICE OSTREER
C.H. DADE
ALLAN E. MESSER, C.B.E.
G.I. WOODHAM SMITH
SPYROS P. SKOURAS (U.S.A. PREVIOUSLY GAYNOR)
W.C. MICHEL (U.S.A.)
L. KENT (U.S.A.)
THE RT. HON. VISCOUNT ROTHERMERE



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Reg Office
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*New Gallery House,
Regent Street, London, W.1.*

24th August, 1945.

Your Ref

Our Ref. **AB/MMM**

FILM DEPT.

**General Film Distributors Ltd.,
127 Wardour Street,
W.1.**

Dear Sirs,

We thought perhaps you would be
interested in a few facts and figures in
connection with "THEY WERE SISTERS".

For example, at our London
Theatres 948,000 persons have paid to see
this film, and in 44 Provincial Theatres
recently in one week, 1,080,000. paid ad-
missions were dealt with, creating of course
a large number of new high record Box Office
receipts.

Yours faithfully,
FOR GAUMONT-BRITISH PICTURE CORPORATION LTD.
AND ASSOCIATED COMPANIES.

A. BROWN.
Booking Manager.



THEY WERE SISTERS

A Gainsborough Picture

September 6, 1945

ODEON GROUP OPEN SIX MORE NATIONAL CHILDREN'S CLUBS

OVER 5,000 new members were enrolled when six new Odeon Cinema Clubs were opened in August.

The new clubs are at Romford, Southend, Clacton, Edgware Road, Chadwell Heath and Folkestone.

Many clubs sent telegrams to the King, on the occasion of final victory, and have received letters in reply.

Inter-club activities, such as football, cricket and rounders matches, have been held. Bouquets of wild and cultivated flowers have been collected and presented to local hospitals.

Competitions have taken place. There have been the usual painting, drawing, essay and poem competitions—very often connected with "Henry V."

Made Recordings

At Staines members made personal recordings of messages to their fathers in the Services, still abroad, by means of the theatre's tie-up with the N.A.A.F.I. Postal Records Unit.

The Hornchurch club organised a sports meeting in which branches from the Plaza and Havana, Romford, and the Capitol, Upminster, took part.

Scarborough has formed a swimming club, and one of its meetings was filmed for the magazine.

Sevenoaks held its election of the committee, when candidates made "election addresses"!

A Woolwich trainee manager gave a talk on India.

The chairman of the Bingley Council (Yorks) came to Chingford to visit this club, in order to see members, many of whom he had known when they were evacuated to his town.

Aberdeen had a talk by the Rev. Erskine Blackburn.

The Stafford club entertained 200 Dutch children.

NO SWOONER CROONER FOR HIM

—He'd as Soon
Go to Church

AT a conference of Sunday school workers held at Nelson a few days ago, the suggestion was made that every Sunday school should have kinema equipment.

The Rev. G. A. Robinson said many young people regarded the churches with an air of irrelevancy.

One youth, overheard expressing his contempt of a film actor, had said he would not cross the road to see him, adding: "I would just as soon think of going to church."

S.O. MAY BE BANNED IN IRELAND

When the Northern Ireland Parliament resumes after the summer recess in October the Minister of Home Affairs, E. Warnock, will introduce legislation dealing with the banning of Sunday shows and games.

The licensing for halls under the Northern Ireland Local Government Act of 1934, which allows halls to be given licences as long as they are not cinemas, come up for renewal and the Belfast Police Committee is likely to follow its previous example, refuse the licence and make the applicants take the matter to appeal in the Courts.

Ealing's "Painted Boats"



May Hallet is the star of Ealing's PAINTED BOATS, which was trade shown recently

Glasgow Puts Ban on Neon Sign Displays CANOPIES NEXT?

GLASGOW CORPORATION has banned superstructure neon signs and other signs too near to traffic. There is also a strong feeling in the Trade that kinema canopies, protruding boxes and similar signs will have to go.

The types of neon signs objected to by the Corporation are those which are superstructures to buildings and which stand out against the skyline, and those which formerly decorated the parapets of bridges over main roads.

The latter type of sign, it was pointed out, can be a dangerous distraction to drivers.

The outlining of buildings by neon lighting without superstructure, kinema box signs, and signs which are set on the face of the buildings are not recommended for withdrawal.

Council Condemns Film Vaults

The Dublin Corporation has inspected and condemned film vaults belonging to five renters in Dublin—20th Century-Fox, United Artists, G.F.D., Pathe, and Warner Bros.

From now onwards the films are to be stored in a communal vault in Jervis Street, Dublin. The "move in" will take place in October.

Irish Kinema Opened

Renowned to be Eire's most up-to-date country kinema, the Hibernian in Mullingar, Co. Westmeath, was opened recently. Western Electric Sound has been fitted and tip-up seating installed throughout. The interior decorating and lighting effects are claimed by the owners to be the best in Eire.

Ted Hardiman holds controlling interest in the company.

KINEMAS—"DOPE IN DEATH TRAP"

—New Attack
Launched in Eire

EIRE exhibitors are being attacked from a new angle. This time it is not censorship: it is on the question of the condition of films and of their houses.

The Irish Catholic, through T. J. Sheehy, has this to say on the matter: "Some exhibitors, with the best intentions, give good value with fine foreign programmes in comfortable buildings. Others hand the dope out in death traps, narrow, stuffy little tents with minimum fire precautions and maximum risks, or little halls where the projection box consists of four strips of corrugated iron leaning against each other. But those who park their bodies on hard benches in draughty tents and little halls know where they are going and what to expect. The real cases of fraud are the kinema men who employ dud projectionists and use tattered films."

GUERNSEY NOTES

By KINE. Correspondent

George Cross, Guernsey's politically-minded proprietor of the North Cinema, who sits in the local Parliament as a People's Deputy, is selling out his interest in the trade, and will shortly retire to live in England. The new proprietor is George Symons, a butcher from St. Sampsons.

Roy Machon, the operator at the Regal, Guernsey, who was sentenced to nine months in a German prison for cutting "V" signs out of shilling pieces, has now returned to the island from captivity.

LIVERPOOL CINEMATURIANS RUN A VJ-DANCE AND SOCIAL

LIVERPOOL branch of the Society of Cinematarians can claim the distinction of being the first kinema trade organisation in North-East England to hold a Victory celebration dance and cabaret.

It took place at Reece's ballroom, Liverpool, on Friday night.

About three months ago, when the event was first contemplated, it was proposed as a VE-dance.

More than 370 people attended. Tickets were one guinea each and even before the dance it could be seen that there would be a net surplus of at least £370 to be divided equally between the C.T.B.F., the Lord Mayor of Liverpool's War Fund, and the Joint Committee of Soviet Aid.

All the promotion and other expenses were met in advance by gifts and donations, and a prize distribution scheme which produced £130.

The committee which did the work was: R. P. Rutherford (Queens Picture House, Wallasey), chair-

man; Miss E. B. Tankard (Anglo-American), B. Seligman (Anglo-American) and H. Brooks (Eagle-Lion), hon. secretaries; and Mrs. R. Tonge (West Derby Picture House), J. G. Lewis, J. Ward and Harry Goodman, committee; G. Dudley West (secretary, N.W. branch) hon. treasurer.

An unexpected visitor was W. R. Fuller, general secretary of C.E.A. Unfortunately, the Lord Mayor of Liverpool could not attend, but the deputy Lord Mayor was there.

One of the high spots of the evening was the auctioning by Derrick de Marney, assisted by Googie Withers. For the bottle of whisky (given by W. Peel-Smith, Southport), bidding was brisk, and eventually it was knocked down for £10. The bottle of brandy (donated by Llew. Edwards, of Rhyl Entertainments, Ltd.) changed hands for £13. W. J. Speakman, the buyer, gave it back for re-auctioning. Mrs. R. Tonge was the buyer at £5.

**ANOTHER
G.F.D.
SMASH HIT**

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J. ARTHUR BARR, J. P. CHAPMAN
L. FARRON, DEPUTY CHAIRMAN AND
JOINT MANAGING DIRECTOR (PACIFIC)
MARK OSTREY, JOINT MANAGING DIRECTOR
COL. W. A. MICHAEL, C. G. O. D. D.
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20th August, 1945.

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TROXY.	S.E.

Yours faithfully,
FOR GAUMONT-BRITISH PICTURE CORPORATION LTD.,
AND ASSOCIATED COMPANIES.

A. BROWN.
BOOKING MANAGER.

I'LL BE YOUR SWEETHEART



RKO-RADIO AIMS AT STAR VALUES IN ITS NEW FILM GROUP

Crosby in "The Bells of St. Mary's"

BING CROSBY is following up his success in "Going My Way" with "The Bells of St. Mary's," while Samuel Goldwyn has completed the Technicolor "Wonder Man," which stars Danny Kaye, who gained great popularity in "Up in Arms." These two new films form part of a new group ready for early trade show by RKO-Radio.

Pearl Buck wrote the story of "China Sky," a highly dramatic yarn featuring Randolph Scott, Ellen Drew and Ruth Warrick. "China Sky" is now completed and has been shown in America.

Excellent reports are preceding the arrival of "Back to Bataan," with John Wayne. "Back to Bataan" is about the return of the American Forces to the scene of their history-making stand against the Japs in the early stages of the war. RKO-Radio is rushing a print from Hollywood, and immediate trade show arrangements will be made.

International Pictures will shortly trade show "Along Came Jones," the Gary Cooper and Loretta Young film.

Tom Conway, star of the Falcon series, is the principal artiste in "Two O'Clock Courage," an action romantic drama, which is now almost ready for trade presentation. Ann Rutherford shares leading honours in this feature.

George Raft will make his debut for RKO-Radio in "Johnny Angel," which is now completed. Raft is teamed with Signe Hasso and Claude Trevor. The film is one of the most important on RKO-Radio's current programme.

Crime Comedy

Pat O'Brien, George Murphy and Carol Landis are the stars of "Having a Wonderful Crime," a humorous murder mystery, now completed.

The first print has now arrived in this country of "Pan American," RKO-Radio claims this feature as grand musical entertainment, and in addition to Philip Terry, Ann Shirley, Audrey Long and Robert Benchley, the story introduces many of American stage, screen and radio players.

The second Samuel Goldwyn subject to feature Danny Kaye is "Wonder Man," produced in Technicolor, and is said to be one of the best box-office subjects handled by RKO-Radio for some time.

Crosby's "Way" Sequel

Taking pride of place as one of the greatest potential successes of recent years, "The Bells of St. Mary's" is now in the final stages of completion at the RKO-Radio studios. Bing Crosby and Ingrid Bergman are the co-stars of this film which Leo McCarey is producing and directing.

"The Bells of St. Mary's" immediately follows "Going My Way," for which Crosby won the Academy Award.

International Pictures will follow "Along Came Jones," with another subject, "Tomorrow is Forever," which co-stars Claudette Colbert, Orson Welles and George Brent. This film, now in the process of being edited, has been produced on a large scale.

"The Falcon in San Francisco" is the newest in the series to star Tom Conway.

Another top-class RKO-Radio film is "The Spanish Main," which has been produced in Technicolor with Paul Henreid and Maureen O'Hara heading the cast. "The Spanish Main" is a story of the 17th century and is said to have plenty of action and romantic sequences. It was directed by Frank Borzage.

"The Passionate Ghost" features Pat O'Brien, Ellen Drew, Adolphe Menjou and Rudy Vallee.

Another action thriller is "The Most Dangerous Game," which features John Loder.

George White is the producer of "George White's Scandals," featuring Joan Davis and Jack Haley.

"Mama Loves Papa" stars Leon Errol in another of his laughter-making rôles.

Bill Williams, who scored in "Those Endearing Young Charms," is co-starred with Paul Lukas and Susan Hayward in "Deadline at Dawn," which Harold Clurman is directing as his first RKO-Radio assignment.

"Honeymoon Hotel" from Butcher's

In "Honeymoon Hotel," Butcher's latest comedy now being made at Hammersmith under that working title, F. W. Baker is again presenting the team of comedy artists who scored so heavily in "Demobbed," and they are again being directed by John E. Blakeley.

The present assembled cast of this picture includes Norman Evans, Nat Jackley, Dan Young, Betty Jumel, Tony Dalton, Nicolette Roeg, Michael Taylor, Bunt Meadows and Marianne Lincoln, supported by many popular players especially chosen on account of their previous comedy successes.

The musical side of the production is receiving particular care, and many distinguished visiting artists are scheduled to join the company at a later date.

"I Live in Grosvenor Square"

"I Live in Grosvenor Square," the Pathé released Associated British box-office success, will have been seen by some 250,000 people by the time the film is released on September 3.

At the Empire and Warner Theatres, where it opened in July for a concurrent run, a combined total of over 100,000 film-goers paid to see it.

Edenderry (Eire) Town Hall, which was used as a cinema but was destroyed by fire, is to be rebuilt.

Paramount Scene



Sonny Tufts, Brian Donlevy and Ed. Cardner, who appear in DUFFY'S TAVERN (Paramount)

United Artists Has 11 New Films Ready for Trade Show

LAUGHTON AS CAPTAIN KIDD

UNITED Artists with its "Big Five," "Tomorrow," "The World," "The Fifth Chair," "I'll Be Seeing You," "A Man Called Sullivan" and "The Way to the Stars," now generally released, now announces a list of 11 completed productions for release in the near future.

The first of these is William Cagney's "Blood on the Sun," directed by Frank Lloyd and starring James Cagney and Sylvia Sydney.

Charles R. Rogers' "Delightfully Dangerous," directed by Arthur Lubin, was a success at the London Pavilion. Jane Powell co-stars with Constance Moore and Ralph Bellamy.

Edward Small's "Brewster's Millions," directed by Allan Dwan and starring Dennis O'Keefe, Helen Walker, Eddie "Rochester" Anderson, Gail Patrick and Mischa Auer, is a screen version of the stage farce of the same name.

Andrew Stone's "Bedside Manner," directed by Andrew Stone and starring John Carroll and Ruth Hussey, with Charles Ruggles and Ann Rutherford, is a comedy packed with unusual situations.

Jack Skirball's "Guest Wife," directed by Sam Wood and starring Claudette Colbert and Don Ameche, is a sophisticated comedy romance.

Laughton as Captain Kidd

Constance Bennett's "Paris—Underground," directed by Gregory Ratoff and starring Constance Bennett and Gracie Fields, is a thrilling and topical story of a wealthy American woman trapped in Paris at the time of the German occupation.

Benedict Bogeaus' "Captain Kidd," directed by Rowland V. Lee and starring Charles Laughton,

Randolph Scott and Barbara Britton, and a strong supporting cast which includes Reginald Owen and John Carradine, is a "big" picture. The story of cut-throat Captain Kidd, king of pirates is brought to the screen for the first time. The notorious "Kidd" as played by Charles Laughton is said to be his greatest rôle since Bligh in "Mutiny on the Bounty."

Lester Cowan's "Story of G.I. Joe," directed by William A. Wellman and starring Burgess Meredith as Ernie Pyle, America's war correspondent who was killed by Japanese machine-gun bullets, is a combination of incidents taken from the lives of the men of the U.S.A. infantry.

Jean Renoir's production of "The Southerner," starring Zachary Scott and Betty Field, is based on the American novel "Hold Autumn in Your Hand," which won the 1942 National Book Award.

Selznick International's "The House of Dr. Edwards," directed by Alfred Hitchcock and starring Ingrid Bergman and Gregory Peck, is a gripping film, and is certain to be widely discussed and long remembered.

Howard Hughes' "The Outlaw," with Jane Russell, Thomas Mitchell, Walter Huston and Jack Buetel, has been held up for over two years. It was completed and first shown in San Francisco in January, 1943, and then had to be withdrawn owing to the Hays Office withholding production code, which has now been granted approval.

Progress is being made with the new cinema at Banagher, Eire, for the Shannon Cinema Co. It is hoped to have the hall ready for Christmas.



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SOUND RCA SYSTEM

KINE SERVICE SECTION



The Observation Window

Orderly Rewind Rooms

MUTILATION IN AUSTRALIA

STAN PERRY, chief at the Empire, Leicester Square, writes to express his warm approval of the Rigby rewinder bench described and illustrated in the August IDEAL KINEMA.

"MY sole reason for writing," he says, "is to point out to brother projectionists that for the first time in the history of the industry something really comprehensive has been developed for that most neglected department, the rewind room. How often have we gone into quite a modern cinema, looked at the projection room proper, admired the projector lamps and other equipment, then walked into the rewind room, and then been let down!

"AN untidy room, often badly lit, spools draped around the walls on nails, a grubby wooden bench pitted with holes and sometimes cracked—an admirable means of collecting dirt and dust, and to round off, a pair of scissors and a bottle of film cement, plus a rewinder. With a Premier rewinder bench the whole aspect is changed; work is pleasanter and more efficient in every way. In addition, projectionists have a rewind room of which they can be proud, with a place for everything, and everything in its place. It is safe to assume that the bench is but the forerunner of other improvements which we should all like to see embodied in the perfect projection department of which we dream at times."

THERE appears to be an outbreak of film mutilation all over the world. A number of complaints are forthcoming from readers of these notes in various districts—town and country; trade papers in America are tackling the problem seriously; in Australia, the writer in the *Australasian Exhibitor* whose weekly article, "Through the Post," is signed "Project," returns to an attack which he has launched many times against careless handling of film and irregular workings as cues.

HIS contribution to an issue which has just arrived in England has a vigour of its own. "A law that should be incorporated in future projection legislation—any person engaged in the projection profession must pass an eyesight test equivalent to that required in driving a car. If a man can't see the screen clearly and has to mark the film so that he can see the dots, he should not be in a booth at all.

"**EXCHANGES** could contribute in combating the pest by making notes of all theatres running pre-release prints and instructing their examining staffs to report any damage to cues. RKO have the right idea in reinforcing the cues with a thin white outline; that their scheme is successful is borne out by the fact that very few RKO prints bear mutilated cues, the curse of the profession."

"**PROJECT**" has a feature entitled "Projection Problems," which is contributed by "Professor Wiseacre," whom he introduces in a manner worthy of the KINE's own "Screencomber."

HE writes: "I think I ought to mention something about my colleague and partner-in-grime. He is a decent sort of chap, complete with all the appearances that one conjures up in mind at the mention of the word 'profession.' He spent two weeks in the Timbucktoo University. At the end of that time he granulated, after being presented with a roll of paper by the Bean of the University. As projection is one of the toughest professions in the world to-day, the professor entered the game as a chief projectionist and worked his way down to spool boy in a very short space of time. He studied

Continued at foot of next column

NEW ADDITIVE COLOUR INTRODUCTION

On Lines of Former Processes

A NEW adaptation of the colour process by which a studio shot is separated into three small frames on the film and re-combined on the projector has been demonstrated in America under the title of Thomascolor. Descriptions of the process and the projectionists' responsibility in screening films made by the process have appeared in technical magazines, the *International Projectionist* having printed two articles on the process.

Certain of the difficulties which accompanied earlier forms of the process appear to have been sidestepped in the Thomas adaptation, but the need for special lenses, both for camera and projector, still remains, as without them the separation and recombination of images is impossible.

Four Picture Frames

Briefly, the space occupied by the 35-mm. frame is divided into four, in three of which a picture is printed, the fourth remaining blank. Each of the three images is registered through a filter, differing in accordance with the demand for a red, blue or green image. The actual pictures are in monochrome, and each image is projected through a red, blue or green filter and re-combined with others into a three-colour picture on the screen.

Fringing Possibilities

Previous efforts in producing such pictures have usually been marred by fringing, but the sponsors of the process claim that this does not happen with Thomascolor, super impositions being perfect. This is possible, it may be commented, when everything else has been registered perfectly, the negative image, the printed image and the projection process. Any slight

such books as Remark's 'All Quiet in the Projection Room During Screening,' R. E. Winder's 'How to Mutilate Film,' and Dr. Emil Acetate's 'Projection Room Etiquette.' I am very grateful to him for his assistance."

J. BENSON.

misalignment in any mechanism is enough to throw the picture out of register.

Register of the three-picture images is made possible by moving all three lenses towards a fixed point at the same time and to the same degree. A knurled knob on the side of the projector lens effected.

One difficulty which attends this type of colour process is that if the film stretches or shrinks unequally the picture has to be put back into register to compensate for the differences which have been caused.

Locking Focus

The projector lens of the Thomascolor has an advantage over earlier processes of the same kind in that when it has been adjusted to the conditions necessary for screening a locking device will prevent any accidental or wilful alteration. Even so the projectionist will need to accustom himself to the new projection conditions in order to secure optimum screening of the picture. Certain features of the Thomascolor process recall the Raycol, Realita and Francita processes which were introduced in the years before the war, but which never attained a wide popularity.

The greatest drawback of the system is the provision of lenses of various sizes and focal lengths which can be hired out for projecting pictures made by the process.

TELEVISION TESTS FOR RECEIVER ADJUSTMENT

Test transmissions of televised pictures in order that receiving sets may be examined for possible re-adjustment are being urged upon the B.B.C. This action cannot be undertaken, however, until certain parts of the diffusion apparatus which were removed from Alexandra Palace have been replaced.

The former 405-line picture will, of course, have to be the standard for a time, until a thorough change to a higher line standard is adopted. It is expected that British television will be re-introduced at the beginning of next year.

Should the request for the test be granted, television engineers ask that it may take place soon in order that time may be given to repair or adjust receiving sets.

POOL CARBONS

SHOWMANSHIP

Edited by

The Showman

AN independent manager has won the August monthly prize in the KINE. Showmanship Competition. The selection of the winner has been more than usually difficult this month. There were so many very good entries, and so many current films which offered exceptionally strong possibilities for exploitation, like "The Fifth Chair," "Arsenic and Old Lace" and "Hollywood Canteen."

The picking of the winner would have been more difficult if a number of first-rate entries had not been ineligible because their originators are not yet members of the Company of Showmen.

I'll mention some of them later: let's hope they'll be in a position to qualify next month. After all, one recent addition to the Company gained his certificate with seven mentions in four weeks.

The winner in this closest of contests in this new series is:—

V. G. CHURCHILL, Golden Domes, Camberwell

for his exploitation of United Artists' "The Fifth Chair." Let's see what he did to carry off the prize in the face of very strong competition.

First of all, his work was comprehensive. He devised striking interior displays. He had bold front-of-house publicity; and he did a great deal of what might be termed field work with shop tie-ups and other stunts aimed at the general public.

Secondly, he suited his publicity neatly to the mood of the picture. For instance, during play week he had a man parading in a convict's costume bearing the label, "I broke out of Brixton to see 'The Fifth Chair'—Golden Domes today." This, I suspect, is a stunt that E. H. Whittell might deplore, but it was amply justified by the nature of the film.

Churchill had twelve varied shop tie-ups and one with the National Savings drive. He also co-operated in a local hospital fête with excellent results as regards publicity. He effectively distributed bright posters throughout this area; and—a very good piece of showmanship this—he had a specially worded poster on each news stand in the High Street during the play week.

These are by no means all the devices organised by Churchill to put over the film. His campaign began well in advance of the arrival of the film at his theatre. It was well sustained and well-balanced, and it was pitched in the right key for the goofy nature of the film. Congratulations, V. G. Churchill, and may you continue the good work.

And managers, don't forget Churchill as a showman outside the big circuits, ranks as an independent for the purposes of this competition. So the £5 monthly prize is doubled. He will receive a cheque for £10 in due course.

NO less than eight other company members came into consideration for the first prize. Prominent among them was R. C. Overs, of the Friars, Canterbury, who arranged a very topical housing tie-up with the local Council and a prominent building society in connection with "A Place of One's Own."

L. A. Keene, of Guildford Playhouse, came very near to winning,

thanks to the enterprising way in which he turned to good advantage official use of his lobby as a ration book distribution centre when publicising "The Fifth Chair."

Our only woman member, Barbara Bradford, of the Plaza, Catford, put over a well-varied cam-



Derek Edenborough, of the Union, Luton, arranged this striking display for Anglo-American's **WALTZ TIME**. Left: Bert Gordon Smith, of the Empire, Alfreton, sent round this street organ to put over Columbia's **A SONG TO REMEMBER**.



paigned for "Hollywood Canteen," and looks like a certainty for the monthly prize in the near future if she maintains this standard.

★

ANOTHER woman manager who will soon, I hope, be a Company member, is Mrs. McInnes, of the Broadway, Southampton, who created a pavement cafe outside her theatre to exploit "Hollywood Canteen."

Of the many good showmen who are not yet company members, but who, to judge by their work, very soon will be, I have space to mention only four: P. E. Wright, of the Empress, Sutton Coldfield, for a clever teaser trailer for "Arsenic and Old Lace"; H. Parkin, of the Regent, Bradford, for a bright piece of opportunism (see KINE.

23/8/45); S. V. Murdoch, of the Gaumont, Liverpool, for a well-rounded campaign on "A Song to Remember"; L. W. Flatow, of the Capitol-Odeon, Walton-on-Thames, for a clever shop tie-up in connection with "The Fifth Chair."

The one fact that emerges from a review of the August entries is that the standard of showmanship is steadily increasing. The general level of entries is higher than it was three months ago; and a notable point is that most of them have been arranged at very little cost. Good luck to all of you for September!

★

A VERY neat and enterprising effort for the general good of his theatre was made by Robert T. Burns of the Forum, Southamp-

ton, when the *Queen Mary* arrived home.

In a letter to me he says: "When it was known that the *Queen Mary* was coming to its home port, the whole town was 'worked up.' In order to keep this theatre in the news I sent a telegram to Captain Illingworth on behalf of the patrons of my cinema, giving him a hearty welcome with congratulations for a wonderful job."

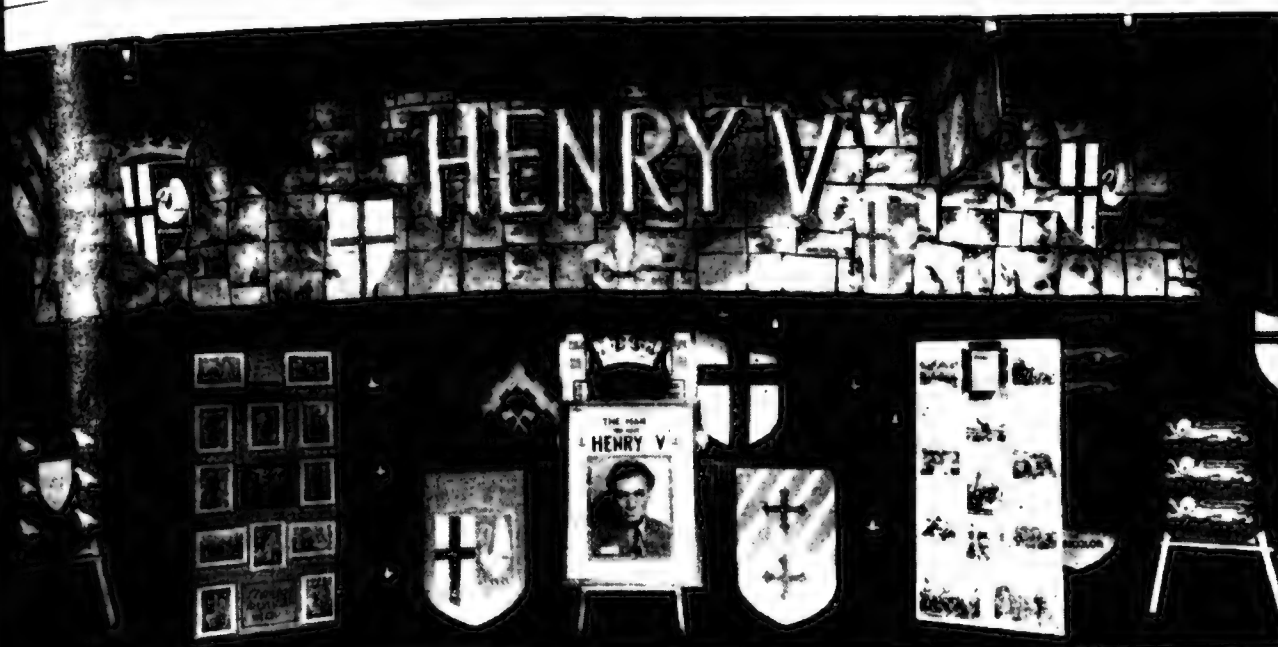
"An invitation was given to come and see the show. I received a telegram of thanks from the Captain. This was passed on to the Press with excellent results."

"I had no particular film to exploit; all I was anxious to do was to get the theatre mentioned amongst the news relating to the ship's arrival. In this I was successful—once again bringing the Forum to the fore!"

This little piece of work is a neat enterprise. I recommend all managers to watch for events of news value from which they can collect a bit of publicity for their theatres by a smart tie-up. But, of course, you can't all hope for a *Queen Mary*!

★

A SHORT time ago I mentioned the varying attitudes of the circuits to individual managers' showmanship efforts; and I



Creating Atmosphere

This shot shows the vestibule display created by W. Wynton, of the Odeon, Exeter. It is a fine example of a display that creates with dignity the atmosphere of the film—Eagle-Lion's HENRY V. It also contrives to give a great deal of information about the picture and yet remains a well-balanced, artistic set-piece.

quoted the Odeon group as an organisation which seemed really to encourage such activities by its managers.

Now comes a letter from a manager of an Odeon, W. Wayling Smith, of High Wycombe, who bears this out. He tells me that, when playing "And Now Tomorrow," he used the slogan "It's that ladd again!" John Dennett, chief of Odeon publicity, liked the idea and used it as a catchline on the theatre blocks for "Salty O'Rourke." Wayling Smith appreciates the compliment, the more so as a gesture like this indicates a happy feeling between head office and the manager.

★

A SERVICE to patrons that has been greatly appreciated during the past few years has been run by L. W. Flatow, of the Capital, Walton-on-Thames.

All through the war he has announced from the stage all important radio news. The last item to be presented was the relay of the King's Speech on VJ evening.

Flatow assures me that this service has been most favourably commented upon by his patrons, who have known that if anything important came through on the wireless they would always hear it.

★

OWING to a misunderstanding I assumed that Ronald Farley, the enthusiastic young projectionist whom I wrote a couple of weeks ago, was in the R.A.F. Farley hastens to tell me this isn't so. Actually, since he left the R.A.F. he's been at Warner's Teddington studios and also as chief projectionist at the Paramount, Tottenham Court Road.

He now back as a chief with the R.A.F. and hopes very soon to re-join the Roxy, Blackheath. How can I believe that Farley had the R.A.F. must remain an open secret between him and me. I trust he will have plenty of time for his flair for showman-ship in the Roxy.

In Advance

MANAGER J. Draycott-Simpson's campaign for "Henry V" at the Regis, Bristol, started some weeks before the film was due for showing. In a local paper, Simpson gave



An attractive display with dummies, above, was constructed by C. A. Chalk, of the Odeon, Richmond, to publicise RKO-Radio's PRINCESS AND THE PIRATE. Right: A. Baylis, of the Regent, Chesterfield, chose this novel way of exploiting A PICTURE OF DORIAN GRAY.

some details about the film in a short article concerning coming releases.

During the run he made full use of the fine position occupied by the theatre at the corner of four of the city's leading thoroughfares. Over the main entrance on the big window of the tower portion of the building he had a fine display, while along the canopies running round the theatre he placed shields bearing coats of arms.

In the inner foyer one wall was occupied by a display consisting of a painting of Laurence Olivier as Henry V. with coats of arms and the title of the picture.

On the Friday previous to the play-date the feature page of a local evening paper was devoted entirely to a description of the film, illustrated by Tom Titt, a well-known cartoonist.

Star Gazing

AN interesting scheme was adopted by Godfrey Dunford at the Regis (A.B.C.), Hull, to advertise "Hollywood Canteen." The photos of the stars

appearing were carefully cut out and posted in a 4-ft. square frame on a black background.

Large stars were cut out of cardboard and painted gold and silver. These were nailed round the frame. Small stars were interspersed among the human stars and the whole frame was surrounded with "Hollywood Canteen" posters and streamers.

This was placed in a darkish corner of the foyer and was illuminated by a large telescope (made from cardboard and painted black) in the end of which was an electric bulb connected to a nearby point, the telescope bearing a notice "Watch the Stars."

The whole thing caused a good deal of interest with very good financial results.

Accent on Lace

W. ROBERTS, of the Rego Cinema, Liverpool, made a novel foyer display for "Arsenic and Old Lace" (Warner), which was arranged apart from the usual shop tie-ups and caused more comment than anything he had done in the past.

The cash desk in the main foyer was



swathed in lace. The teaser poster on the left had a "still" of Cary Grant placed upside-down with the following wording underneath: "Yes, we know it's upside-down. It's a crazy stunt, but not half as crazy as the antics in 'Arsenic and Old Lace.' We let the gang loose on August 20 for six days." The teaser on the right read: "You're wrong, folks. I was quite sober when I arranged this display. Just slightly crazy after seeing 'Arsenic and Old Lace.' It's lunacy—but it's lovely. If you've a funny-bone, this'll tickle you to death."

Many people asked where the "Arsenic" was, and they were referred

to a large notice in the centre of the foyer, which read: "Sorry, but we're forbidden to serve you with a dose of Arsenic, but we can serve you with large doses of 'Arsenic and Old Lace' (mixed with laughter) on August 20 for six days. 10d., 1s. and 1s. 9d. per dose."

Barrow's Contest

A PIN-UP girl contest was organised by J. R. Roskell, manager of the Coliseum (A.B.C.), Barrow-in-Furness, with the help of New Realm exploiter George Sutcliffe to put over "Raffles" and "Palmy Days." They advertised the contest so well that they had over 120 entries—a record for this type of exploitation.

Another idea was to have a man parade the streets with a hand-cart carrying a poster: "I'm pushing off now to ensure seeing the Coliseum programme next week."

There were several shop tie-ups, local munition factories displayed posters in their canteens, and the programme was well advertised at a local dance.

Perfect Pictures

THIS showman wants to earn his certificate quickly—with only one more mention to go. N. Scott-Buccleuch sends particulars of his campaign for Warner's "To Have and Have Not" at the Ritz (A.B.C.), Barnsley.

One idea was to place two photographs in the window of a gown shop—one of a well-designed evening dress, the other being a still from the film. A poster described the photographs as "two perfect pictures."

A dry cleaner lent a window for a display. This showed a cut-out kinema cleaner with the caption, "We're all set for the big clean up." Next to this was a tie-up for the dry cleaner and, of course, for the picture.

A fruit shop used the slogan, "A peach" of a gal is Lauren Bacall," and another window display showed a picture of the Warner Theatre queues, captioned "They're Q-rious."

Yet another tie-up showed a large painted cross-word puzzle, captioned, "No cross words if you take her to the Ritz." The design showed the film and star names.

Scott-Buccleuch, of course, arranged for a good foyer display.

The Right Thought

ORIGINALITY was displayed by Harry Ward, of the Super (A.B.C.), Oxford, a new member of the company, who put up this display in his foyer for "The Very Thought of You."

The foyer was decorated to look like a drawing-room, complete with tables, chairs—and a radiogram. A dummy of

The Showman On:—

SERVICE TO PATRONS: USING THE FEMININE ANGLE: SHOCK TACTICS

a woman was placed on a chair, looking at a picture of a soldier that was standing on a table.

The radiogram was set to play a record of the theme music from the film.

Simple to put over, but well worth while.

Public Service

DO something practical for your patrons—and let them know what you have done. That will create a very valuable goodwill. K. T. MacDonald, manager of the Ritz (A.B.C.), Horsham, realised that many patrons

Night,' starring Rita Hayworth, will be showing here next week for six days."

Buy It for Them

GIFTS were asked for at the Capitol (A.B.C.), St. Helens, to be sent to Servicemen. It was part of a foyer display put up by Mildred Prescott to exploit "Something for the Boys" (20th Fox).

Miss Prescott—I hope she will soon be a Company member—also arranged a shop window display. This featured a number of useful gifts which the public was asked to buy to "send to your boy." There was, of course, a number



were disappointed that there was not a later 'bus service.

He contacted the 'bus company and managed to persuade them to run a later 'bus through the town in the evenings.

His screen announcement provided the goodwill plus some useful film publicity. He showed two slides.

The first: "News flash. To-night and every night later 'buses will be running through the town, each way."

The second: "To-night and Every

of stills to advertise the Capitol programme.

She Won It

PERHAPS the climax to Metro's "National Velvet" was the fact that a girl won the Grand National. That fact impressed John Charlton, of the Barnet Cinema (Odeon), who used the line from the script: "A girl! A

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This very effective display was created by K. Hill, of the Opera House, Coventry, to put over a revival of LOVE ON THE DOLE. Left: This unusual display for Warner's ARSENIC AND OLD LACE was devised by W. Roberts, of the Reo, Liverpool.

girl wins the Grand National!" to exploit the picture.

He was able to persuade a local girl to parade the streets on her horse during the week prior to playdate.

A suitable notice tied-up with the film.

Light Work

LIGHTED displays have been used to good effect by C. B. Crisp, of the Ritz, Barrow-in-Furness.

For "To Have and Have Not" (Warner) he fixed up something novel. The heads of Lauren Bacall and Humphrey Bogart and the title of the film were cut out of one of Warner's coloured enlargements and pasted on the glass of a glass case. This was lit up by torch bulbs and torch batteries fixed to the back. Torch batteries were used because of the lighting restrictions.

Also, a wire frame was made, and on it was stretched a coloured enlargement, which was put in front of the light at the main stalls entrance and exit.

Children's Line

USING the children's angle, Derek Edenborough, of the Union, Luton, put over some good exploitation for "Fantasia" (RKO-Radio).

He writes: "A little goat and goat-cart, suitably labelled, were originally taken through the town by myself, but since 'Lilly' would only go one way—

home—I had to enlist the services of her owner.

"In addition, we tied-up an All-Children's Programme with an appeal for the Luton Children's Hospital after the evening heats of a Children's Talent Competition.

"In the latter competition, we had no fewer than 45 entries, and so great was the interest we could, if time had allowed, had 145 entries.

"I can confidently state that through the efforts outside and on the stage our business was very good, and through the appeal for the Children's Hospital our goodwill and status in the town was considerably enhanced."

Pavement Work

ROBERT T. BURNS, of the Forum, Southampton, chose a novel way of exploiting "Keep Your Powder Dry."

The week before playdate, packing cases littered all available space in foyers and vestibule. During the week of screening the cases were placed on the side of the kerb and differently positioned every day—sometimes spread out, and at other times built up.

Various labels were used on back and front. These bore names of stars. Live Wires. Dynamite. Danger. Keep clear. KEEP POWDER DRY. Do not use hooks. Gun powder, etc.

As it was raining most of the week large umbrellas labelled "Keep Your Powder Dry" were issued and used by the queues—evoking comments from queues and passers-by!

In addition, a man paraded the busiest streets and docks every day. He carried an open umbrella with cards "Keep Your Powder Dry." He also carried a case labelled "Powder. Visit the Forum and Keep Dry." This novel stunt created a lot of attention.

Frame Up

A. BAYLISS, of the Regal, Chesterfield, thought of an unusual line of exploitation to put over "The Picture of Dorian Gray."

He writes: "Knowing that Chesterfield people love a good thriller, I played upon this angle in my publicity."

"Both in newspaper space and in posters I commenced with the heading 'We are convinced that Chesterfield

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it. "A picture for adult minds and nerves," etc. The vestibule display I decided to keep with that old song, "It's a Beautiful Picture in a Beautiful Frame," setting up a frame with the following lettering: "It's not only a beautiful picture in a beautiful golden frame, but it's a story—in 'The Picture of Dorian Gray.'" The picture, together with some suitable drapes and show cards, made a very attractive display and good advance publicity.

Using Black-out

THE use of old material often enables an enterprising manager to create a useful display at little cost. S. E. Robinson, of the Regent (Odeon), Hinkley, proved this when he exploited "Blithe Spirit."

With help of special pictorial posters supplied by head office, and renter's quads, he constructed a four-panel display from old black-out material. The size of the completed display measured 8 ft. by 6 ft. 6 in., made up with four pictorial quads, two 20 by 60 letterpress posters, and a sheet of Press raves.

This display was placed so that not only every patron was bound to see upon entering the main doors but



passing by in both directions were attracted.

Several quads were also placed in shop windows in various parts of the town, and he had a tie-up with complete set of stills and credit card in a ladies' hair-dresser's window.

Fencing

W. PRESCOTT, of the Savoy, St. Johns, chose an unusual angle which to publicise Warner's "Wood Canteen."

He ignored the obvious "canteen" angle, his displays and associated the extremely popular song number "Don't Fence Me In" with the film.

For the lobby display, 8 ft. of fencing effect, "fenced in" most of the stars of the film, whose cut-out heads

were shown looking over the railings. Over the heads was a banner "Next week you'll see stars," and on railings details of the song hit, "Don't Fence Me In."

Tie-ups with the sheet music were arranged by window displays at Woolworths, and the main music store, whilst the Hollywood Hat Shop carried the notice, "Your Hollywood hat is here. You'll find your Hollywood stars at the Savoy in 'Hollywood Canteen.'"

Suiting the Patron

BERT GORDON SMITH, of the Empire, Alfreton, believes in knowing his patrons' tastes and then exploiting films to suit. He sends me an interesting account of how he put over Columbia's "A Song to Remember."

"As you know," he writes, "there are mostly coalminers in this town, and



This "convict" paraded Camberwell to help V. G. Churchill, of the Golden Domes, put over U.A.'s THE FIFTH CHAIR. Left: F. J. Drury, of the Luxor, Eastbourne, borrowed Anna Neagle's gown from I LIVED IN GROSVENOR SQUARE (Pathe) to exploit the film.

they like thrills and action. 'A Song to Remember' needed a lot of selling to them.

"For outside publicity, I sent a man round with a barrel organ, which I also lent to all the V-Day street parties, in aid of a local charity. The organ bore stills and posters. I estimate that possibly 15,000 people saw it. Result: packed houses with a film actually of no interest to my colliers." That's good work and good salesmanship.

The Showman



YOUNG ORGANISTS NEED SPECIAL TRAINING

THERE are many organists who view with concern the lack of facilities for the training of aspiring students who want to learn not only "straight playing," but theatre organ technique and methods of compiling interludes.

Most academic institutions supply all that is required to make a man a proficient organist, but they have no courses of instruction for the student who feels he would like turn his attention to the entertainment world.

Unless new and younger talent is coached now, there will be a dearth of good players sooner or later; and although some may think this good, because salaries and conditions may be enhanced by shortage, that viewpoint cannot be called long-sighted.

★

INTERESTING news comes from George Senior, of the Regent, Poole. He has given organ music at his theatre a new lease of life by introducing topical interludes of strong local interest.

One of these was a "Staff Request Week." Another was "White House Calling." White House being a local laundry, for the girls of which Senior played request items for their relatives serving in India and Burma. Finally, he has done a series called "Coming Home," for the benefit of local boys

who are "demobbed" or on their last leave.

The public appreciates this personal approach, which, although it is a development of "Forces' Requests," must be the first attempt of anything of the sort by an organist in a local way.

★

HANDEL EVANS has been resident organist of the Plaza, Swansea, for the past eight years, acting also as manager. He sends me an interesting letter on the subject of organists' life.

"I have often felt that an organist could outstay his popularity," he writes, "yet, only last week, I played a medley of tunes such as: 'La Comparsita,' 'Begin the Beguine,' a march written by my commissionaire (which, by the way, proved a remarkable success), the Overture to 'Fledermaus,' and a short selection of slow dance tunes; and when I concluded I was greeted with thunderous applause."

"I find that if the public is given a selection of classics a portion of the audience gets restless, so I have adopted the policy of playing, first of all the classics, and a few minutes of the lighter stuff to finish off."

"Adopting this system, I have even put over Bach, Handel, etc., and got away with it in a district which is definitely industrial."

JOHN REYNDERS makes these MUSICAL SUGGESTIONS FOR SEPTEMBER 24 RELEASES

A BELL FOR ADANO (20th Century-Fox-American)

CERT. A. Length 9,359 ft. Reviewed in KINE. June 28, 1945.

STARS.—Gene Tierney, John Hodiak and William Bendix.

ATMOSPHERE.—Heart-warming melodrama of the war. Set in a small liberated town in Sicily. Describing the intelligent approach of an American major to the deep complexities of civil administration.

ORGAN.—"La Voix de Cloches" (Luigini) (Hawkes).

NOV-SYNC.—"Bells Across the Meadows," on Columbia D.X.775.

MR. SKEFFINGTON (Warner American)

CERT. A. Length 10,463 ft. Reviewed in KINE. April 12, 1945.

STARS.—Bette Davis, Claude Rains and Walter Abel.

ATMOSPHERE.—Psychological study of a vain, self-willed woman, who clings with pathetic vigour to vanishing youth.

ORGAN.—"Give Me the Stars" (O'Connor-Russell).

NOV-SYNC.—As organ, on Columbia R.O. 20339.

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MAINLY ABOUT PEOPLE

MUCH in demand as a performer in Brighton and Hove just now is banjoist, impressionist and pianist **Tommy Venn**, who for some months now has been house



manager at the Imperial, Brighton. But this is by no means the first time that this showman has found himself in demand—he was for 15 years with Harry Roy's band, and he took part in the Royal Command Performance in 1935.

A Cardiffian by birth, Tommy started play-

ing the banjo at the age of nine, while he is also a keen sportsman.

His latest appearance, which took place recently, was at the Royal Pavilion, Brighton, when he was guest artist at a concert organised in aid of the Brighton Boys' Club.



P.O. Griffiths is leaving the Astoria, Brighton, this week, where for the past two years he has been very successful as a trainee manager under **A. J. Sadler**. He is returning to the theatre as actor-producer with the Colwyn Bay Repertory Company.



M. of I. Official Is Married

CAPT. CHARLES J. HEIGHTON REDWAY, who is attached to the M. of I. Films Division in Cairo, was married in Cairo to **Hope Rood**, a W.A.C. sergeant, whose parents live in Harwin, Connecticut, U.S.A. The ceremony took place last month.

Captain Redway is the son of Mr. and Mrs. Charles P. Redway, of Grove House, Hampton.



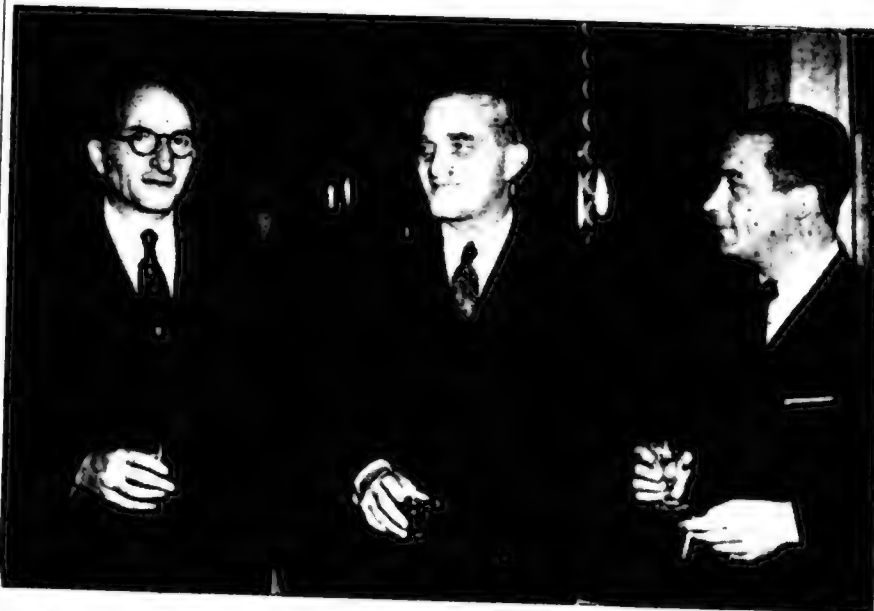
Walter Henderson, who was formerly on the staff of A.B.C. Theatres at Lancaster, has been appointed assistant manager of the Odeon Theatre, Darlington.



After 38 years' service with the Blackpool Tower and Winter Gardens Companies, **Charles Haworth** has left to go into business on his own account. Chief upholsterer for the companies, he started with the Winter Gardens and found his field considerably extended when the companies merged.

The staff of the Tower and Winter

Gardens showed their appreciation by presenting him with an electric clock and solid silver tea service. The presentation was made by **G. N. Evans**, acting manager and treasurer of the Opera House and Winter Gardens, who complimented Haworth on his many years' of excellent service and wished him success in his new venture.



Bob Wolff, Managing Director of RKO-Radio, photographed with **William B. Levy** of the Walt Disney American office and **R. W. Feignoux** of the Disney Continental office, at Claridges during the RKO-Radio annual sales convention.

Cyril Last, manager of the Regal, West Hartlepool, has been appointed to the "Safety Committee" of West Hartlepool Watch Committee as the representative for the film industry.



Cyril Stanborough, of Richmond, writes: I returned from Africa a few months ago, having served in the Army for over four and a half years. I am now in charge of the still-camerawork on Two Cities "Men of Two Worlds" at Denham.

Curiously enough, I met several members of the "Men of Two Worlds" unit whilst serving in Africa, and during my final leave was asked to complete the still-work on that production—my first since joining the Forces.



Eric Spruce has returned to the Westover Cinema, Bournemouth, as resident organist. Just "demobbed" from the R.A.F., Spruce is now 38. He was a church organist at the age of 12 at Longton, Stoke-on-Trent. When 20 years of age he gained his A.R.C.M. solo organ diploma.

As far back as 1933 he commenced broadcasting from Birmingham, and has since been a regular B.B.C. performer. During his service with the R.A.F. he fre-

quently broadcast from Westover Cinema.

Spruce is a past-warden of the Cinema Organists' Section of the Incorporated Society of Musicians,



Blackburn Exhibitor Served in 1914

ERNEST NAYLOR, formerly manager of the Cinema Royal, at Blackburn, has died in Worcester, where he went two years ago to manage the Theatre Royal. He was at Blackburn over 15 years, transferring to the "Royal" from Huddersfield Hippodrome.

Forty years ago he went to the Hippodrome, Hull, of which he

Although suffering pain and shock, latest reports say she is progressing as well as expected. So here's hoping she will soon be her bright young self once more.



Squadron Leader Denis Shipwright, now demobbed from the R.A.F., rejoined Gainsborough last week and is attached to the publicity department with interest in personal appearances of Gainsborough stars and B.B.C. relations. Before joining the R.A.F. in September, 1939, Shipwright was employed by Gainsborough and Gaumont-British in an administrative capacity.



Many messages of congratulations, including a royal greetings telegram worded: "The King and Queen send you hearty congratulations and good wishes on your diamond wedding day," were received on August 27 by Mr. and Mrs. **James Walker**, Clynder, Hampton Road, Great Lever, Bolton. They are parents of **Norman Walker**, the film producer, who was present at a family party in the evening.



Blackpool Director Is Demobbed

W. FOSTER, Blackpool Director of Publicity and Attractions, has been demobilised from the R.N.V.R., in which he held the rank of lieutenant, and he resumes his municipal duties this week.

The position of **H. Haigh**, who has been acting as director during Foster's service in the Navy, will be considered at a future meeting of the Publicity Committee.



Lieut. Col. J. McGrath, who was taken prisoner in the early days of the war, has returned to Dublin to resume his old duties as manager of the Theatre Royal. Col. McGrath was twice wounded in France—this before Dunkirk—and spent the remainder of the war in various German prisoner of war and concentration camps.



Captain J. K. Stafford Poole, Edinburgh, who was in charge of cinemas in North Africa, then in the Orkneys and later in Rome and Venice, has written to his father, **Ballie John R. Poole**, to say that just after he had settled in an office in the Austrian State theatre in the Tyrol he had an immediate request to requisition a theatre and a cinema in Vienna.



Among those who are now being recruited to the J. Arthur Rank cartoon team, under Disney's former studio director, **David Hand**, now in Britain, is **Robert Morrow**, of Glasgow. Morrow chanced his luck by sending some cartoons, later had an interview and will start on the staff of the Rank organisation as soon as his present duties allow him to give up draughtsmanship for film cartooning.

Sydney Box's Daughter Is Much Better

SYDNEY and **Muriel Box's** little daughter, **Leonora**, was knocked down and badly injured by an Army lorry while watching location work in the Surrey village of Chiddingfold.

Eight and a half years old, **Leonora** sustained a fractured humerus and severe cuts and bruises; she was rushed off to St. Thomas's Hospital, which has been evacuated to the district.

September 6, 1945

London Trade Show Diary

FILMS TO BE SHOWN BETWEEN THURS. SEPT. 6
AND WED. SEPT. 12

Thursday

The Power of the Whistler (Columbia)

New Gallery. 10.45 a.m.

Cast: Richard Dix, Janis Carter, Jeff Donnell, Loren Tindall and Tala Birell. Director: Lew Landers.

Richard Dix has a new type of rôle in this spine-chilling story. He plays a homicidal maniac who has escaped from a mental hospital.

The story is alive with unexpected twists. Dix, knocked down by a speeding car, suffers from loss of memory and is befriended by Janis Carter and Jeff Donnell. They tell fortunes—and Dix's death is predicted within 24 hours.

When Dix recovers his memory he does not tell the girls. The mounting horror of their situation culminates in an exciting last-minute rescue scene.

Friday

The Fighting Guardsman (Columbia)

New Gallery. 10.45 a.m.

Cast: Willard Parker, Anita Louise, Janis Carter, John Loder and Edgar Buchanan. Directed by Henry Levin.

Alexander Dumas' character, Roland (Baron de Saint Hermine), kidnapped a king, stole a beauty and lived a life of an adventurer who so hated the tyranny of Louis XVI, that he and his peasant band robbed the mail coaches to help the poor.

Here, in "The Fighting Guardsman," are his adventures, swift, thrilling and spectacular, acted by a fine cast.

Gallantry and daring are Columbia's claim for this production, a picture which, on its previews in America, has already sent the studio off to find other romances by Dumas, and news of which is already causing booksellers in this country to lay in stocks of the work.

Tuesday

That's the Spirit (G.F.D.-Universal)

Own Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Peggy Ryan, Jack Oakie, June Vincent, Gene Lockhart, Andy Devine, Arthur Treacher, Irene Ryan, Buster Keaton. Director: Charles Lamont.

A "spook" with squeaky shoes and a gift for playing the flute is the highly unusual rôle played by Jack Oakie in this outstandingly original comedy with music.

In the story he appears as Steve, a music-hall magician who marries Libby

(June Vincent), a girl who is only too glad to escape from the home tyranny of her pompous father (Gene Lockhart).

Later, a daughter is born to Libby, but her happiness is clouded when Steve disappears with a beautiful stranger, and is subsequently killed in an accident. Steve, in Heaven, is desperately anxious to let Libby know that he did not desert

Forthcoming Attractions

THESE films will be trade shown on Thursday and Friday of next week (September 13 and 14), synopses of which will appear in the next issue of the KINE.

THURSDAY, SEPTEMBER 13. "The Strange Affair of Uncle Harry" (G.F.D.), Leicester Square Theatre at 10.30 a.m. "Over 21" (Columbia), New Gallery at 10.45 a.m.

FRIDAY, SEPTEMBER 14. "The Chance of a Lifetime" (Columbia), New Gallery at 10.45 a.m.

her, and that the "stranger" was the angel of death. Eighteen years later he succeeds in returning to earth, just in time to straighten out the affairs of his daughter, who is up against the same problems as her mother in regard to domestic tyranny. The musical side of the proceedings takes in such song numbers as "The Fella with the Flute," "Oh, Oh, Oh," "Evening Star," "No Matter Where You Are," "Baby, Won't You Please Come Home?" "How Come You Do Me Like You Do" and "Nola."

Wednesday

The Racket Man (Columbia)

New Gallery. 10.45 a.m.

Cast: Tom Neal, Hugh Beaumont, Jeanne Bates, Larry Parks and

Kinema Theft

At Bolton Quarter Sessions, last week, John P. Duker (18), of 148, Mackenzie Street, Bolton, who along with Peter Harper (18), of Broad-o'-th'-lane, Bolton, had pleaded guilty to breaking into and stealing from the Royal Cinema articles valued 5s. 10d., was sent to Borstal for three years. Harper, who had since joined the Army, was bound over for two years.

British branch holds its next meeting on Wednesday, September 26.

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George Sanders and Ella Rains are the stars in THE STRANGE AFFAIR OF UNCLE HARRY, which G.F.D. will Trade show shortly

Douglas Fowley. Director: D. Ross Lederman.

This is fast-paced gangster drama that exposes a nation's newest racket.

Tom Neal, in the title rôle, escapes the law only to find himself called up for the Army. A tough sergeant proves to the gangster that life is not merely a matter of grab and the "hero" gets his release from the forces to fight on a new front, a front on which he used to be the enemy—the black market.

Guns blaze in the adventures which comprise the major portion of this tale of the modern underworld, but there is a strong love interest as well.

Jeanne Bates has the feminine rôle, while Larry Parks and Hugh Beaumont have supporting parts.

Continued from page 3

UNITED'S LOSS OF £19,923

quacy of the provision for depreciation which, according to the balance sheets, amounts to £197,436.

The net loss for the year is £19,923, which increases the profit and loss debit balance to £635,661. The balance sheet also includes such unsatisfactory assets as preliminary expenses £7,599; expenses in connection with share and debenture issues and underwriting commission £72,520.

Capital amounts to £525,000 divided into 500,000 participating preferred ordinary shares of £1 each and 500,000 deferred shares of 1s. each. The latter are owned by Gaumont-British.

In addition to the outstanding £252,673 of 3½ per cent. first mortgage debenture stock, there is also £75,000 5 per cent. second debenture stock, which should have been repaid in 1940; accrued interest on debenture stocks £14,138; loan on mortgage £41,753; and £211,482 owing to Gaumont-British on current account.

"HENRY V" NOW ACCEPTED AFTER MINOR ALTERATIONS

Continued from page 3

through Burnside, to the Hays Office before putting them into production.

In this way, objections under the Code can be dealt with while the films are still on paper.

Hays Office is anxious to give British authorities any impression that the Code is being put into use as a barrier against British films in the United States.

A "Fanny by Gaslight" was first submitted for Hays Office approval objections were raised to the illegitimacy of the chief character as well as to many of the scenes and situations. The objections were so extensive that cutting called for by the Hays Office would have ruined the film or entailed re-shooting a greater part of the total footage.

"Fanny" Now O.K.

Following negotiations between Burnside and Burnside, only a few changes are necessary to get the film by. The "bawdy house"

must be re-established as a gambling place.

A scene between Stewart Granger and Phyllis Calvert in an hotel room before they make a trip to Paris must be deleted.

On their trip to Paris the young people must be shown to be chaperoned.

A scene in which the little girl talks with the "ladies" of the "bawdy house" must be cut.

When "Henry V" was first shown for Hays Office certification, Joseph I. Breen insisted on many cuts.

Burnside argued that dialogue as originally written by Shakespeare is read in every American high school and college and ought to be accepted as classical usage of old English.

Breen felt there should be no mention of "the whore of Babylon" and the words "bastard" and "dastard," used frequently, must be deleted. Parts of the death scene of Falstaff were to be cut and several references to "hell" had to come out.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Sept. 6	10.45 a.m.	New Gallery	The Power of the Whistler	Columbia	Richard Dix	A
Fri., " 7	10.45 a.m.	New Gallery	The Fighting Guardsman	Columbia	Willard Parker	A
Tues., " 11	10.30 a.m. & 2.30 p.m.	Private Theatre	That's the Spirit	G.F.D.	Tom Neal	A
Wed., " 12	10.45 a.m.	New Gallery	The Racket Man	Columbia	—	A
Thur., " 13	10.45 a.m.	New Gallery	Over 21	Columbia	—	A
" 13	10.30 a.m.	Leicester Sq. Th.	Uncle Harry	G.F.D.	—	A
Fri., " 14	10.45 a.m.	New Gallery	The Chance of a Lifetime	Columbia	Chester Morris	A
BIRMINGHAM.						
Tues., Sept. 11	10.30 a.m.	Scala	Raffles	New Realm	Richard Dix	A
Thur., " 13	10.30 a.m.	Scala	The Power of the Whistler	Columbia	Robert Donat	A
Fri., " 14	10.30 a.m.	Futurist	Perfect Strangers	M-G-M	—	A
CARDIFF.						
Tues., Sept. 11	10.30 a.m.	Park Hall	Swiss Family Robinson	International	Freddie Bartholomew	A
" 11	10.30 a.m.	Olympia	Indiscretion	Warner	Barbara Stanwyck	A
Wed., " 12	10.30 a.m.	Park Hall	The Frozen Ghost; Destiny	G.F.D.	—	A
Thur., " 13	10.45 a.m.	Empire	The Fighting Guardsman	Columbia	Willard Parker	A
Fri., " 14	10.45 a.m.	Empire	Circumstantial Evidence	20th Century-Fox	Michael O'Shea	A
" 14	10.30 a.m.	Park Hall	Little Men	International	Kay Francis	A
GLASGOW.						
Tues., Sept. 11	10.30 a.m.	Regal	Indiscretion	Warner	Barbara Stanwyck	A
Fri., " 14	11 a.m.	Green's	The Power of the Whistler	Columbia	Richard Dix	A
" 14	10.45 a.m.	Regal	Perfect Strangers	M-G-M	Robert Donat	A
LEEDS.						
Tues., Sept. 11	10.30 a.m.	Tower	Lloyds of London	20th Century-Fox	Phillip Dorn	A
" 11	10.30 a.m.	Ritz	Escape in the Desert	Warner	Jenny Laird	A
Wed., " 12	10.45 a.m.	Ritz	Painted Boats	Ealing	Barbara Stanwyck	A
Fri., " 14	10.30 a.m.	Ritz	Indiscretion	Warner	—	A
LIVERPOOL.						
Tues., Sept. 11	10.45 a.m.	Majestic	Dillenger	Pathe	Lawrence Tierney	A
" 11	10.30 a.m.	Forum	Indiscretion	Warner	Barbara Stanwyck	A
Wed., " 12	10.45 a.m.	Scala	The Power of the Whistler	Columbia	Richard Dix	A
" 12	10.45 a.m.	Palais de Luxe	There Goes Kelly	Pathe	Jackie Moran	A
Fri., " 14	10.45 a.m.	Futurist	The Fighting Guardsman	Columbia	Willard Parker	A
" 14	10.45 a.m.	Forum	Perfect Strangers	M-G-M	Robert Donat	A
MANCHESTER.						
Tues., Sept. 11	11 a.m.	Market St. P.P.	Variety Jubilee	Sherwood	Reginald Purcell	A
" 11	10.45 a.m.	Gaiety	The Bullfighters	20th Century-Fox	—	A
Wed., " 12	10.45 a.m.	Gaiety	The Power of the Whistler	Columbia	Richard Dix	A
" 12	10.45 a.m.	Market St. P.P.	Perfect Strangers	M-G-M	Robert Donat	A
Thur., " 13	10.45 a.m.	Gaumont	Over 21	Columbia	—	A
Fri., " 14	10.45 a.m.	Gaiety	The Fighting Guardsman	Columbia	Willard Parker	A
NEWCASTLE.						
Tues., Sept. 11	10.45 a.m. & 3 p.m.	Own Theatre	Circumstantial Evidence	20th Century-Fox	Michael O'Shea	A
" 11	10.45 a.m.	Grainger	The Power of the Whistler	Columbia	Richard Dix	A
" 11	10.45 a.m.	Stoll	Rogues' Gallery	Pathe	Frank Jenks	A
Wed., " 12	10.15 a.m.	Stoll	Raffles	New Realm	—	A
" 12	10.15 a.m.	Stoll	Once Upon a Time	New Realm	—	A
" 12	10.45 a.m.	Haymarket	Perfect Strangers	M-G-M	Robert Donat	A
Fri., " 14	10.45 a.m.	Grainger	The Racket Man	Columbia	—	A
" 14	10.45 a.m.	Essoldo	Tom Brown's School Days	International	Cedric Hardwicke	A
NOTTINGHAM.						
Tues., Sept. 11	10.45 a.m.	Scala	Wedding Night	International	Gary Cooper	A
" 11	10.45 a.m.	Elite	Indiscretion	Warner	Barbara Stanwyck	A
Fri., " 14	10.45 a.m.	Scala	Swiss Family Robinson	International	Freddie Bartholomew	A
SHEFFIELD.						
Tues., Sept. 11	10.30 a.m.	Cinema House	The Black Sheep of Whitehall	Ealing	Will Hay	A
" 11	10.30 a.m.	Hippodrome	Indiscretion	Warner	Barbara Stanwyck	A
Wed., " 12	10.30 a.m.	Cinema House	The Foreman Went to France	Ealing	Constance Cummings	A
" 12	10.45 a.m.	Union St. P.P.	The Power of the Whistler	Columbia	Richard Dix	A
Thur., " 13	10.45 a.m.	Cinema House	Wedding Night	International	Gary Cooper	A
Fri., " 14	10.45 a.m.	Union St. P.P.	The Fighting Guardsman	Columbia	Willard Parker	A
" 14	10.30 a.m.	Cinema House	Perfect Strangers	M-G-M	Robert Donat	A

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